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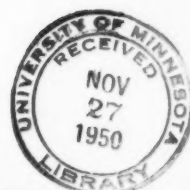
APOLLO

1950

the Magazine of the Arts for
Connoisseurs and Collectors

LONDON

NEW YORK



The Feast in the House of Simon

Painted by JEAN FRANCOIS DE TROY, b. 1679, d. 1752. Signed and dated 1743. Canvas size: 77 ins. x 57½ ins.

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CURRENT SHOWS AND COMMENTS BY PERSPEX

APOLLO AND DIONYSUS



THE FLOODED MEADOW. By TRISTRAM HILLIER.
From the Exhibition at Tooth's Galleries. PERSPEX's choice for the Picture of the Month.

WITH its enormous number of art galleries, both private and public, London can always be depended upon to provide a wealth of exhibitions and individual examples of the works of the Old Masters, as well as a comprehensive cross-section of contemporary art, which we will permit to include the art of yesterday (if this has not slipped into the doldrums) and that of to-morrow (if by chance it lasts as long). There are times, however, when the Old Masters seem to sweep the board. This is one of them. The Raphael Cartoons, back after eleven years at the Victoria and Albert; one of Rembrandt's finest works of the very last years as the centrepiece of a Rembrandt show at the National Gallery; a magnificent loan exhibition of Rubens at Wildenstein's; the incredible treasures from the Duke of Bedford's Collection at Woburn Abbey on show at Burlington House: that is the beginning. If we include water-colours and drawings (and who will deny their right of claim?) we have the unique Gilbert Davis Collection of Rowlandsons at the New Burlington Galleries; a great exhibition of French Master drawings at Matthiesen's; Early English water-colours at the Fine Art Society; another exhibition at Leger's; and a small one at the intimate Bury Street Gallery. All these are special shows, the list does not include the permanent collections which are as rich as those of any city in the world. Even New York, even Paris, cannot better London in these

things. The connoisseur and the art lover can spend day after day adventuring among masterpieces.

The Raphael Cartoons; the paintings of Rubens: here one feels stand the perfect examples of the two moods in art—the intellectual, and the emotional; the contemplative and the active; the Apollonian and the Dionysian. Each is perfect in its separate way. Each demands and evokes a different response. One comes away from the spacious new gallery at South Kensington in an altogether different mood from that called forth at Wildenstein's.

The new setting for the Raphaels at the Victoria and Albert Museum is, short of having the whole architecture of the room recreated for them, excellent. We can remember them as something drably lining the walls of a room which almost everybody went *through* rather than *to*. To-day they are given sole place in a newly decorated spacious court, save that Michael Angelo's statue of *Cupid*, an actual Mortlake tapestry and the Papal Canopy with the arms of Leo XI give them harmonious support; they are set pleasantly apart so that each can really be seen; they are hung low down, as the tapestries for which they were designed were planned to be hung on the unpainted part of the walls of the Sistine Chapel; they are displayed against deliciously cool backgrounds so that the full value of the subtle colours is obtained. We have grown so used to this first-rate display at the Victoria and Albert that we

almost take for granted any fresh evidence of the planning which is making beautiful a building in itself full of difficulties.

These sublime works loaned from the Royal Collection are not only the greatest single treasure of the Museum, but one of the greatest achievements of the High Renaissance. They are the point where the study of nature and its co-ordination in art reach perfection. In a way one realises that from this point there was apparently nothing left for art but to explore bypaths to whatever point of extravagance they led. The human mind refuses to stay poised on perfection: the sublime music of Apollo gives way to the wildness of the Dionysian chorus.

So to Rubens. Strangely the two men had much in common in character. They were courtiers, gentlemen, lovers of life and its graces. Rubens found his spiritual home first in the Italian court of Vincenzo Gonzaga, and from thence he moved through the courts of Europe like the "Prince of Painters and fine gentlemen" which Dudley Carleton, his first English patron, called him. In the course of those ambassadorial tasks which were continually thrust upon him he came to London with a delicate mission from the Hapsburg Court of Spain in 1629; and Charles I, who but four years before had bought those Raphael Cartoons, arranged with the artist for the decoration of the ceiling of the great new Banqueting Hall in Whitehall recently built by Inigo Jones.

In the exhibition at Wildenstein's are a number of the sketches and paintings made in preparation for the work. What exuberance, what flamboyance Rubens gets into everything he does! Here is the perfect Dionysian. Life is a sheer intoxication. Given the most impossible subject such as "England and Scotland Crowning the Infant Charles I" and he can turn it into a swirling pattern of figures and draperies which removes the whole conception to Olympus. Indeed, one feels that Olympus was Rubens' spiritual home. His very brush strokes have a godlike yet physical dynamism.

This exhibition at Wildenstein's is a golden opportunity for seeing his work of practically every period and in magnificent examples. Some of the portraits reveal the artist in more restrained mood where reality and a certain solidity of the forms curbs the characteristic fecundity of his imagination and the lyrical onrush of his brushwork. In some comparatively early pieces also, such as the "St. Teresa's Vision of the Dove," we have this other Rubens. But the wildly romantic Rubens is the abiding artistic personality reaching forward to Delacroix (a "Lion Hunt" on the back of one of the panels is wonderfully akin to the great French Romantic of more than two hundred years later) and even to the Impressionists.

Is one right in feeling that so different an artist as Rowlandson yet had something in common with Rubens? *Joie de vivre*, certainly. Feet on the earth (Rubens had this for all his dalliance with the Olympians). Vitality. Rowlandson had no message, no "vision," no imagination, but eyes wide open to the world about him and a schoolboy sense of humour which delighted to debunk pomposity and privilege. The boy who upset the Royal Academy life-class by a well-directed aim with a pea-shooter at a model of tempting *embonpoint*, spent much of his art upon similar pranks. The exhibition of a selection of Rowlandson's work from the Collection of 350 drawings by him made by Gilbert Davis reveals that his art, for all its limitations, went far. He has a Hogarthian eye for form and dramatic pose. His figures, gestures, expressions, cover the whole gamut of contemporary humanity in its manifold activities. There are moments of sympathy and understanding which redeem the eternal pea-shooter. There is a capturing of the infinite patience of animals, and a hint of compassion for the young and the very old. All this is over and above the brilliant satirist and caricaturist.

I confess that in large quantities I find him monotonous—even 150 works as we have in the New Burlington Exhibition is just beyond satiation point—but nevertheless one marvels at his—almost—infinite variety. At least we get from this work, as we do from Rubens' own, an impression of enormous vitality and of the man's delight in sheer living. I think, too, one can "write him as one who loved his fellow-men" even though he derides them, laughs at them, bitterly satirises their foibles and appearances.

It is a step from these Rowlandson drawings to the Exhibition of French Master Drawings of the XVIIIth century at The Mathiesen Gallery. This is a splendid exhibition and the period limit enables the showing of a selection which can give us whole groups of the best masters and more than one example of the slightly less than best. A score of Watteaus, ten Fragonards, ten Bouchers, six Hubert Roberts, six Saint-Aubins: this does give opportunity to estimate the quality of a period when French drawing was at its finest. I am sometimes worried by Watteaus flicks of dark tone in the drawings (even in his paintings the tones, especially the intensely dark tones of the eyes, often spoil a picture for me); but,

of course, your Watteau fan will have none of this. Certainly the selection of work by him at this exhibition leaves little to be desired. I loved, too, the Fragonards, especially the beautiful "Cendrillon"; and, among the lesser known masters, there was a wonderfully lighted "Game of Cards" by Louis-Jean-Jacques Duremeau, and a "Study of a Kitten Playing" by Oudry which will inevitably outdistance all competitors for favour with any English audience.

Returning from Master Drawings to Master Paintings, we move to the loan Exhibition of the Duke of Bedford's treasures from Woburn Abbey organised by the Arts Council at Burlington House, and to be shown in a number of provincial centres. These hundred pictures and a selection of the priceless family silver are fascinating in that only one of the pictures—the "Jane Seymour" from Holbein's Studio—has been seen by the public since 1859; and the Woburn Abbey pictures include some of the finest masterpieces of the very greatest masters. The three Rembrandts alone demand a visit: "A Girl at a House Door" is surely one of the most charming things he did. The Frans Hals "Portrait" which used to be called a "Self Portrait," but this is now doubted; the Van Dycks, Gainsboroughs, Cuyyps, Canalettos, Poussins, Reynolds: this is an exhibition of masterpieces. One picture of particular fascination is the Velazquez "Admiral Pareja" which is here shown along with the National Gallery picture of the same subject. A somewhat ambiguous note in the Catalogue throws doubt upon the true authorship of this picture and of the National Gallery version. This is a curious example of the over-honesty of contemporary art historians who at times seem intent upon writing down our stock of Old Master pictures. The art historian Palomino, in the early XVIIIth century saw a portrait of the Admiral by Velazquez in the house of the Duke of Arcos. He reports the form of the signature which differs both from the Duke of Bedford's picture and our National Gallery one. Says the present catalogue: "The prevailing modern opinion is that the picture which Palomino saw is still untraced." Whereupon both these works exhibited at Burlington House are listed as "ascribed to . . ." which formula in this particular catalogue means a negation. Those of us who have not at our disposal the means of testing pictures which modern science has placed in the hands of authorities feel that we should have more direct evidence for demoting the National Gallery work. This decision to give the name of Velazquez to a missing picture, seen 230 years ago by an art historian, and that 80 years after it was painted, whilst rejecting an existing picture signed by Velazquez and dated 1639, the year which the missing picture carried, seems a queer piece of reasoning. If there is direct evidence in the quality of the picture itself that it is not a work by Velazquez let us have it and declare this and its signature a forgery. But the Palomino argument is too much of the nature of that definition of salt as a substance which spoils potatoes when it is omitted while cooking them. Palomino might even have made a mistake in his recording: art historians have been known to do that.

This plea for direct evidence from the work itself also applies to the Chardin "Still Life" which the National Gallery authorities have relegated to the outer darkness of their cellars as a "nineteenth century forgery" and publish in their new volume of French School Plates as by "Imitator of Chardin."

To return from this diversion to the Woburn pictures. Not the least fascination lies in the early portraits for which the Bedford family pictures are famous. One of Queen Elizabeth by an unknown painter is delightful, with background views of ships in calm and ships being destroyed in storm—presumably to commemorate the defeat of the Armada.

In this matter of early anonymous portraits an interesting one of Henry VIII at about the age of twenty has recently been discovered and has been on show at Asprey's. The story is that this picture was overpainted with a landscape, and was recently bought by a Birmingham working man who saw it for ten shillings in a small shop. Attracted by the obvious age of the oak panel on which his landscape was painted and by the Gothic frame, he took it home and began carefully to clean it. Whereupon the landscape cleaned off and the portrait appeared. Mr. Stannard, the finder, established the sitter as Henry VIII, but from the style of dress and hair-cut he would have been about twenty. It is earlier, therefore, by about 25 years than the van Cleve portrait in the Royal Collection. The picture is strikingly good quite apart from its historical value.

This dalliance among Old Masters has left little room to consider the opening shows of the season devoted to contemporary art. Outstanding among them from my personal viewpoint of sheer enjoyment was an exhibition at Tooth's of Tristram Hillier and Geoffrey Tibble, two artists who in their completely different ways always give me pleasure. Hillier with his absolutely meticulous drawing and painting of every twig, every stone, every grain in the



A GIRL AT A HOUSE DOOR. By REMBRANDT.
Woburn Abbey Paintings at Burlington House.

wood, might well belong to that school of American Symbolic Realists if he sought a label. Naturally he doesn't, for he has always painted in this fashion. Nature or art? The answer is emphatically both. There is nothing photographic in these canvases: they have a coldness, a remoteness, a sheer intellectual quality. Yet they are absolutely true to nature, even to the point of emphasising her manner into mannerism. In his picture "The Flooded Meadow" the eye is caught by the subtlety of the slight degree of lighter tone given to the reflecting water as against the sky it reflects. Only an artist of acute sensibility notices such things, and only one of acute technical power can render them. Spain with its sharp outlines and unbelievable tonal relationships captivates him. His still lifes have the advantage of his definition in form and colour. Apollonian painting this; governed by the mind, lacking in warmth, maybe, but with its own appeal.

Geoffrey Tibble, who shares the gallery, is a human artist. He creates in each picture a significant moment of life, which faintly recalls Degas, Bonnard, Vuillard, but is not really these for it is entirely himself. Those characters in his little dramas are so clearly living their own lives, doing something. With mere dots for eyes, and slits for mouths the faces are intensely alive. And, since concern with subject matter is forbidden, let it be recorded that the abstract form and the colour pattern are in themselves significant.

Abstraction in its utmost purity is at the Lefevre where Ben Nicholson is showing his recent paintings. Nicholson is certainly the most satisfying of our British abstractionists, and these paintings—some of them quite large: one is about 4 ft. by 6 ft.—have all the ingenuity of involved forms and colour which we associate with him. In others the more or less representational forms of the gaunt Cornwall landscape emerge as a background from the abstract shapes of the foreground. His finicky little landscape drawings did not get me at all. I prefer my cold water from this particular Apollonian spring unspoiled by any contact with base earth.

At the other extreme I was interested in the rather violently painted landscapes of a young Egyptian artist, Dora Khayatt, who is showing at the Redfern. She almost models some of her forms with the palette knife (a dangerous method too much cultivated these days) but so often she manages to get really good drawing into the sheer ridges of the paint that one realises that here is no clumsy hand at work. The lines of water over sand, the ridges of the sand itself, in her coast scenes; the light and brilliant colour which swallows the tiny grouped figures of her native scene: Dora Khayatt brings these to us.

SHAFTS FROM APOLLO'S BOW

"As the twig is bent . . ."

THE Hertfordshire Education Committee for its super-school, the Barclay at Stevenage, has exercised its right to spend one-half per cent of the total cost for sculpture and murals; and has purchased sculpture by Barbara Hepworth and an over-life-size bronze group of three seated figures by Henry Moore.

We will not concern ourselves primarily with the economics, though they are not irrelevant. One-half per cent does not sound a great deal, but these new schools do run into six figures and this one may cost towards £200,000. However, even in these days of austerity, I am all for having fine schools and for allotting money for works of art in them. We know that in the aggregate such social amenities are obtained by grinding the faces of the poor super-tax payer who once was the private art patron; but that is another question. My concern is aesthetic, not economic. At least it is only economic in that the spending of a large sum on this single work simply precludes the possibility of putting before the children a comprehensive number of examples of art of all periods. I am old fashioned enough to think that art education should not consist in conditioning the young to become just "Moore-minded" at the expense of all other aspects of art. Especially as Moore himself is already in danger of being old fashioned.

The cult have naturally become lyric with enthusiasm. "The boys and girls are to have the chance during their most impressionable years of meditating upon the mystery of line and form in this noble bronze," says one; and goes on to compare the effect to that produced upon the medieval peasant mind by Chartres or Salisbury Cathedral. Sir Philip Hendy's analogy is merely the Parthenon.

I confess that I have not subjected my own mind to this "meditation upon . . . etc.," but I have seen a series of good sized photographs. I prefer the Parthenon: may we leave it at that? The father, mother and child represented are blood relations to those three Standing Figures who perhaps symbolise the Batter in Battersea Park. They have the same look of strained expectancy, and the same "little round knobs for heads" (I quote Sir Alfred Munnings who has added his own thunders to the storm over Stevenage). These figures in the Family Group, however, have very wide shoulders and very narrow waists. "Mystery of line and form," therefore, may be *le mot juste*.

"Where should these treasures be put," asks our Eulogist, "to exert their greatest stimulus?"

We could answer that one, but not in the columns of APOLLO. Our objection is that they should be put into our State schools. And that nothing else should be put there to indicate to the children that any other form of art exists. The work by Barbara Hepworth I have not seen even in reproduction, but fundamentally it belongs to the same genre so gives point to the charge that all this is rather deliberate conditioning of the scholars to give them unquestioning acceptance of this type of work as the whole of Art. It indicates at once the aspect of art teaching which will go on in the classrooms. In fact the bronze Family stands guard before something like an iron curtain so far as the school is concerned. Perhaps all education is some form of propaganda, but in Britain at least we like to have more than one side of a controversial question presented.

There is even the aspect that Henry Moore is beginning to date as these fashions in art do. The Barclay School may find itself saddled with a period curiosity. The bright young spirits of to-day already consider him *passé* and have moved on to new gods, more abstract abstractions. There may easily be a slump in Aztec plastics; and the Education Director of the near future may wonder what to do with this family who have squatted in his school grounds so expensively and immovably.

Meantime the young idea is being carefully conditioned; a very comfortable sum of public money is being spent; the County Education Officer receives bouquets from the public sponsors of the official Henry Moore cult for his enterprise; and the precedents quoted for such communal patronage of art are the building of Chartres, Salisbury, and the Parthenon.

CURRENT SHOWS—continued

Finally and inadequately: at the Marlborough Gallery some French contemporary landscape by artists who do not affect the present French passion for the abstract, but have returned to nature and are painting firmly in the French landscape tradition though they speak to-day's idiom. Paul de Laboulaye and Fontanarosa stand out among them. We watch this new Paris fashion.

THE BAPTISM OF CHRIST IN FLEMISH PAINTING AND MINIA- TURE—FROM ROGER VAN DER WEYDEN TO PATINIER

BY F. M. GODFREY

THE iconography of Flemish painting owes more to Roger van der Weyden than to Jan van Eyck. The creation of religious types such as the ascetic and mystical St. John the Evangelist, the Gothic slender Christ of the Crucifixion or his Flemish Madonnas so tender yet so remote, have left their mark on religious painting for almost a century. Friedlaender speaks of the "spiritual tyranny" to which he subjected the world of appearances; and, one might add, the mind of his disciples from Bouts to Memling and from Hugo van der

spirit, the "Baptism of Christ" is of great iconographic importance. The idea of grouping the three principal figures, slightly graded in depth, in the extreme foreground, against a wide receding river-landscape, as Roger did in his early Berlin triptych of St. John the Baptist, gave to Gerard David and the Flemish book-illumination as well as to Patinier the striking and inescapable solution of the problem. Roger's design is the most dramatic and the most incisive. He alone imparts to the Baptist, as he steps upon the rock to fulfil



(Above) Gerard David, 1464-1523, Bruges. *Musée Communal*.
(Left) Roger van der Weyden, 1400-1464. Central panel of the Triptych of St. John the Baptist. *Berlin Museum*.

Goes to David and Metsys. No Pietà or Deposition was painted at the turn of the XVth century that in human type and religious emotion did not recall the incisive work of Roger's hand. His art, pre-eminently lineal, precise and defined, was far more suggestive of imitation than the pictorial quality of Jan van Eyck with his wealth of material beauty, his magic invocation of volumes, by means of tone, light and atmosphere. To follow the transformations which Roger's formula for any particular subject of religious painting underwent in the work of subsequent masters affords a rare insight in the character of the Flemish Schools.

Among the works which so bear the mark of Roger's

his mission, the idea of action, vigorous and triumphant. The Saviour does not submit impassively to the holy rite, but actively responds, showing awareness of the heavenly voice: "Thou art my beloved Son in whom I am well pleased." The mystic submission of Christ, the graceful posture, His hand raised in blessing, as He steps towards the angelic attendant, in view of the Flemish river landscape and high horizon, have received their canonical expression.

Roger, whose early connection with the cathedral sculptors of Tournay may be remembered, has given depth to this scene not only by the winding river-country behind, but by the framing symmetry of architectural

THE BAPTISM OF CHRIST IN FLEMISH PAINTING

form where Gothic arch, pillars and pinnacles provide a stage for the human arabesque. The descending line or diagonal that governs the figure composition, the arabesque which evolves naturally through the framing gesture of the Baptist's hand, Christ's delicate and nervous body and the noble angel shape on the bank, they all contribute to a design which, though flamboyantly Gothic and of abstract beauty of form, has imposed itself upon the minds of later artists, who, by broadening the natural scene, never attained to its spiritual fervour.

More than two generations divide Gerard David's masterpiece, painted between 1502 and 1507 for John de Trompes at Bruges, from Roger's "Baptism of Christ" which, in the manner of a medieval mystery-play, was placed in front of a Gothic cathedral porch. The stern Middle Ages, with their strict confinement of emotional forces in doctrinal channels, were no more. The discovery of man and of nature which came in the wake of the Renaissance bore fruit in the powerful sculptural form of Christ and in the flowering Garden of Eden behind, with its wide expanse of varied countryside. The sacramental character of dedication so vividly portrayed in Roger's design, is superseded by mystical stillness and contemplation and by a new innocence of being, a new sentiment of nature. David's Christ, of great physical beauty and dignity, stands motionless in His resplendent fullness and roundness of body, like a God of the Ancients, detached and remote, in inscrutable seclusion of thought and of spirit. Around Him dreams a new earthly paradise, an eternal summer of rich and luxuriant verdure.

The same equanimity of spirit controls the face of the Baptist and the noble profile of the angel, whose liturgical vestment, brocaded and studded with pearls, superb in pattern and folding, shows David's provenance from the school of van Eyck. With him he also shared the Dutchman's sensuous delight in material texture, the rich warm colouring and the illusion of bodies, living in the surrounding space, mysteriously conveyed by means of modelling in light and opposing shadows.

David has graded the position of his foreground figures in depth so that they stand or kneel in an acute angle to the picture plane. Behind them unrolls an open landscape with high horizon, framed on both sides with rocks and lofty trees and bounded in the distance by medieval town and castle. This landscape is of such Elysian beauty, conceived with such apparent ease and freedom, on such a scale as neither van Eyck nor Dirck Bouts had attained. For the Celestial City which crowns the "Adoration of the Lamb," or the slender trees and rocks that adorn the River Jordan in the "Ecce Agnus Dei" which Bouts painted a generation earlier, were still conceived on a miniature scale. David alone painted with such breadth and spaciousness, with such poetic realisation of natural form, that he seems to anticipate the classical landscape of the XVIIth century.

Never before was the rippling water painted so blue, so living, moved by the gentle breeze, wave upon wave, as it circles around the human form in the shadowy pool, or ruffled flows under the caressing sun. In a wide swoop of mounds and of meadows, this landscape is firmly held by the dark wall of trees, the massive rocks and the immaculate city. The smooth lofty trunks rise like pillars in the temple of nature, spreading their leafy boughs, neatly and definably drawn. Under the trees on either side disciples move or stand and talk with perfect ease, others sit and listen to the preaching Baptist. The same solemnity that moves the foreground figures



Flemish Illumination on Vellum. End of XVth or beginning of XVIth Century. Wallace Collection.

on the flower-starred banks of the brook prevails in the wooded grove, the towering rock behind. These are not actors upon a stage, but values in the natural harmony. If the action is less vigorous than in Roger's Baptism, a new feeling for inward and outward beauty is manifest in David's altar-piece.

Gerard David has deeply influenced the Flemish art of book-illumination which during his lifetime and at Bruges experienced a new efflorescence. It has been surmised that David provided contemporary miniaturists not only with ideas but with actual designs and patterns after his own work. The resemblance between his own oil-paintings and certain miniatures in regard to general arrangement, type and modelling is so strong that some have been attributed to the master himself who is perhaps identical with *Gherardo excellentissimo nell' alluminare* to whom Guicciardini refers.

The Flemish illumination on vellum of Christ's Baptism which the catalogue of the Wallace Collection ascribes to the end of the XVth or early XVIth century cannot fail to be associated with Gerard David. Apart from the frontal position of the angel in a much less sumptuous garment, the foreground group is like a distinct echo of the more powerfully modelled and elaborate oil-

painting in Bruges. [Allowance must be made for the different medium. But the similarity of the nude figure of Christ can hardly be ignored nor that of the Baptist who, clasping his robe with the left hand, kneels in identical posture upon the slightly raised bank of the river. The master of the miniature has employed a less noble type, especially in St. John, whose expression in David's picture is of refined and inscrutable gravity. The angel, too, in his yellowish linen cloak and wings tipped with blue, has less vitality and opulence than his brother in the Bruges Baptism.

But the peculiar charm of the picture is in its scenic background, the quaintness of its perspective, its high horizon, the naive variety of animal detail, the delicate pastel tones of its poetic imagery. Four-fifths of the available picture-space are inscribed with a variety of wholly disconnected biblical and legendary detail. On the turf in the middle distance the Raising of Lazarus is given almost as much prominence as the Baptism of Christ. An open tomb yawns in front of a chapel, onlookers in graded tones of red, blue and brown stand around watching the miracle; opposite, St. George is slaying the Dragon, with the Princess watching the tournament from a safe seat by the wall, and above, by the side of a Moorish castle, we behold the Transfiguration in the sky. It is a veritable anthology of Christian history in a setting which surprises equally by its naive antiquity, its primitive synoptic vision, the towering organisation of the earth as a whole, the infinite variety of well modelled and well displayed figurative detail.

The tender tree-stems with their dainty foliage, lending depth to the distance, the material beauty of the rocks, the varying shades of the greensward, the light brown of the earth, the bluish tints of the distant hills, the creeping things, hare and lizard and doe—all this speaks the idyllic language of form that we know from the first great landscape-painter of the Flemish School, Dirck Bouts. I like to think that the master of this illumination, who so faithfully adopted David's pattern for the group of the Baptism, found the archaic method of delineation of nature that Bouts had practised in Louvain more to his taste than David's rich and saturated Renaissance way of looking at the world. In his narration and in his vision he was essentially a painter of the Middle Ages.

With Patinier's almost literal imitation of David's figure composition—only the angel is missing on the near side of the river—a new page was written in Flemish art. It is the emancipation of landscape from subject-painting; and not Christ's Baptism, but the gigantic rock, the



Joachim Patinier. 1485-1524. Royal Gallery, Vienna.

winding valley of the Meuse and the wide stretch of country behind are the real subject of the picture.

The novelty of the picture is not in the harmony between man and nature—that was more strongly conveyed in David's woodland and summer-meadow—but in the emphasis on the created Universe, the almost primeval structure of the earth, the fantastical rock-invention in the centre, the breath-taking width of the panorama, the whole new grasp of the ingenuous world. That was the revelation which came to the XVIth century landscape-specialist. But if the cosmological feeling is new, the figures are mere pasticcios, properties of the stage. Nor is the tranquil crater-landscape in any way transcending the compositional scheme of the XVIth century. Static and central, in strict frontal position the figures are conceived in the flat, the landscape in parallel planes and vertical lines. In all his geographical lay-outs the artist is still remote from the surging wealth and movement of baroque landscape composition.

The blending of botanical and geographical detail with cosmic grandeur immensely appealed to his contemporaries. For, although he preserves the character of the wild in the deserted stillness of rock and river, winding dream-like and undimmed through distant shores, Patinier also had the naturalist's care for the individual bush and blade and flower and for the curious pattern of the grassy bank at the water's edge. The horizontal lie of the land is strongly opposed by the single tree, the rock, the human figures, and if the religious spirit is weakened in the individual group, the atmosphere is powerfully strengthened and "the solemn Baptism in world-wide solitude gains in symbolic significance."

DUCAL PLATE

IT is quite usual nowadays in the West End picture galleries for a few harmless objets d'art to be introduced amongst the various manifestations of the "major" arts which bedeck the walls: perhaps an ormolu-mounted vase or two, an Italian bronze, possibly of speculative antiquity, a few Chippendale chairs and, to complete the *mélange* and demonstrate the proprietor's catholicity of taste, a sprinkling of Louis XV or Louis XVI furniture. But these things are not seriously meant to be looked at, it would indeed be quite sacrilegious to introduce anything that might divert the visitors' reverent gaze from the latest triumphs of symbolic realism or abstract idealism. They are just there to provide a few innocuous shapes upon which the eye, exhausted by the strenuous trials of contemplating modern art, may rest for a moment before resuming the grievous struggle.

At the exhibition of pictures from Woburn Abbey, arranged by the Arts Council at Burlington House, not merely is a selection of silver from Woburn also on view, but the visitor is actually encouraged to look at it. I watched the picture-going public with particular interest to see how far they took in the silver. So many of those who look at pictures quite intelligently display an invincible ignorance when asked to contemplate pure form without the addition of representational interest. Well, I cannot say that I noticed any emotional excesses amongst those who attended the exhibition, even when confronted with the virtuosity in design and ornament represented by a whole case of Lamerie silver. However, the Duke of Bedford's silver is not quite the collection to compete with an important series of pictures, and it does not approach in importance the Loan Exhibition of silver, organised by Mr. Butterwick of Sotheby's and held in the Bond Street premises of Messrs. Mallett during the summer. There are no sensational pieces amongst the Bedford plate, no medieval salts, Elizabethan cups, William and Mary wine cisterns, the sort of object whose magnificence transcends its function. The only piece that can claim grandeur of proportion is the Paul Storr vase and cover (No. 3) and even this was originally a tea-urn, until someone, impressed by its classical form, removed the tap from the base and endeavoured to increase its dignity by depriving it of its function. This piece represents the high water mark of English craftsmanship in silver; the fineness of its finish equals that achieved by the contemporary French goldsmiths like Biennais, who, working under the patronage of the Emperor Napoleon, set the very highest standard. The Paul Storr vase is decorated with the whole apparatus of the Egyptian taste, then very fashionable in Paris.

The perfection of finish, characteristic of the Napoleonic goldsmiths, was also achieved by an earlier generation of Parisian artists. This is well illustrated by a superb pair of two-light candlesticks by R. J. Auguste, Paris, 1766 (No. 120), in the Louis XVI style. Their excellent design reminds us that Paris had been the centre from which all Europe had been supplied with design books for over a century. This particular pair of sticks have a remarkable air of distinction. English standards were not always so exacting; looking at the soup tureen and cover by Paul Lamerie, London, 1723 (No. 107), which is very French in style, I was

surprised that the great Huguenot goldsmith could ever have been satisfied with so rough a finish. The piece has certainly suffered through cleaning, but I feel that it can never have been really fine. By contrast, the case devoted to the later and rather more sophisticated manner of Lamerie (Nos. 108 to 110) shows the master at his best. He succeeds altogether miraculously in retaining his sense of form and proportion under the mass of ornament he uses. Grouped as they are in one case, the lively Rococo forms of these Lamerie vessels seem to reflect each other in a splendid chaos of turbulent and yet coherent detail.

While the condition of the silver is for the most part excellent, much of it has suffered through being re-gilt during the last century, perhaps more recently, and has that hot tone which is anathema to all lovers of fine silver. A particularly instructive example of the effect of re-gilding can be seen on the two pairs of William and Mary candlesticks by David Willaume (103); of these one pair has an attractive pale gilding, while the second looks too hot to hold.

The so-called toilet service (No. 118) is a very interesting composition, that is to say, it seems to have been assembled from various sources. The catalogue, while mentioning that the mirror is of early XVIIIth century date, while the rest is of the late XVIIth century, does not indicate the extent to which it is heterogeneous. In fact, it consists of a late XVIIIth century service, mainly toilet boxes and caskets, which has been expanded early in the XVIIIth century, or possibly more recently, by the addition of other pieces, such as the porringers, the rose-water bowl and ewer, etc. It is in any case of splendid quality, and fully comparable with the French toilet service belonging to the Duke of Devonshire, which was shown recently in the William and Mary Exhibition in the Victoria and Albert Museum.

The catalogue describes this service as Dutch, and it is certainly Dutch in style. However, there were skilled embossers at work in England at the time, and the possibility exists that it may be the work of an English goldsmith or at least of a goldsmith domiciled in England. Of the best known toilet services of this period, the Devonshire is the work of a Parisian goldsmith, while the Calverley service in the Victoria and Albert Museum, which is just as finely embossed as the Duke of Bedford's, bears a London hall-mark.

The most important object in the exhibition is the magnificent silver-gilt salt and cover (No. 102). Though unmarked, the catalogue is undoubtedly correct in attributing it to the same hand as the standing cup and cover in the Victoria and Albert Museum, and another similar one in Christ's College, Cambridge. The artist has constructed this salt as though it were a cup, the receptacle for the salt being of cup form, though shallower, while the cover is built up like that of a steeple cup and ends in a very finely designed urn terminal. It is also interesting as one of the few examples of English salts with glass-lined stem. Another early piece of silver is the Elizabethan chalice (No. 101). This was acquired by the ninth Duke in the year 1872, and one cannot help wondering what can have induced him to purchase so humble an object at a time when, according to contemporary ducal taste, nothing less than a chalice attributed to Cellini would have been thought worthy of his private chapel.

M.A.Q.

Dr. Johnson's House

PART I

BY H. CLIFFORD-SMITH

DR. JOHNSON'S House, Gough Square, Fleet Street, the Queen Anne residence of Dr. Johnson from 1748 to 1759, in which the famous Dictionary was written, owes its preservation to Cecil Harmsworth—created, in 1939, Lord Harmsworth of Egham—who purchased and repaired it in 1911. In 1929 he handed it over to a body of Trustees and Governors, together with a handsome endowment fund, and dedicated it, in the terms of the trust deed, as "a national possession for the advancement and encouragement of learning and scholarship." He secured thus for all time "for the use and benefit of the public, the only known residence of Dr. Johnson in London."

At the time of its purchase it presented, in his own words,

"every appearance of squalor and decay. Some parts of the fabric were structurally unsound. The roof leaked disastrously; the plaster had fallen in large patches from ceilings and walls; the staircase and several of the floors were unsafe; every part of the interior was thick with dust and grime. It is doubtful whether in London there existed a more forlorn and dilapidated tenement."

Undeterred, however, he proceeded with careful deliberation on the work of restoration. This was done, as he records, "without any sacrifice of original features. The principle adopted and rigidly observed was that nothing old should be taken out of the house and nothing new be put into it except in obedience with absolute necessity."

The restoration was most ably carried out under the guidance of Mr. Alfred Burr, F.R.I.B.A.—now in his 96th year—and at the end of the garden alongside the house, described by Carlyle, who visited it in 1832, as "somewhat larger than a bed-quilt, where the Doctor walked for exercise," he designed a small, attractive dwelling as a residence for the custodian.

On the completion of its furnishing and decoration, the house was made available to the public, on request, and in it Mr. and Mrs. Harmsworth were accustomed from time to time to receive and entertain their friends, while the Dictionary Attic on more than one occasion has been the scene of a banquet. The Johnson Club for many years has held its dinners there.

Dr. Johnson came to Gough Square in 1748, in order to be close to the printer of the Dictionary, William Strahan, who had works in New Street Square, where his descendants, the Spottiswoods, still carry on the business.

"Johnson," Sir John Hawkins tell us, "who before this time, together with his wife, had lived in obscurity, lodging at different houses in courts and alleys in and about the Strand and Fleet Street, had, for the purpose of carrying on this arduous work, and being near the printers employed in it, taken a handsome house in Gough Square, and fitted up a

room in it with desks and other accommodations of amanuenses, who, to the number of five or six, he kept constantly under his eye."

This room, an "upper room" according to Boswell, was "fitted up like a counting house, in which he gave to the copyists their several tasks"; and in the long garret on the top floor, now known as the Dictionary Attic, the great work, published in 1755, was compiled. A corner of the famous garret, with a chair that once belonged to Dr. Johnson (about which I shall speak later) beside the fireplace, and a circular mahogany folding table of contemporary date upon which lies a copy of the first edition of the Dictionary in two folio volumes, the gift of Lord Harmsworth, is shown in Fig. III.

The history of the house from the time that Johnson left it in 1759 until Carlyle visited it in 1832, Lord Harmsworth tells us in his admirable little guide-book, is obscure. We know from a remark of Dr. Johnson that it was the home for a time of Hugh Kelly, the dramatist, who died there in 1777. He appears to have been a person of some substance and the possessor of a certain amount of silver plate, which, says Johnson, "he was so fond of displaying on his sideboard that he added to it his spurs!" Kelly was probably responsible for the



Fig. I. The House, Gough Square.

DR. JOHNSON'S HOUSE



Fig. II. Inner side of front door.

carved woodwork around the front door and for the chimney-pieces in some of the upper rooms, which date from the time of his occupancy. A lodging house at the time of Carlyle's visit, it later became a small family hotel. It afterwards served as business premises, and Lord Harmsworth's own description of the sad and miserable condition in which he found it soon after its occupants, a firm of printers and stationers, had left it in 1911, is quoted above.

During the war the house was severely damaged in three successive air raids—in December, 1940, in January, 1941, and again in July, 1944. In the first raid the roof was burned out, the Dictionary Attic lay open to the sky, and the whole house was flooded with water from the household water tanks. In the second raid, a shower of incendiary bombs which pierced the temporary roof and littered the floor of the attic, were courageously put out by Mrs. Rowell, the custodian of the house, assisted by her daughter, who by their united efforts undoubtedly saved the whole building from destruction.

In the third raid, a flying bomb which fell in Fetter Lane shook the house badly, dislodging much of the

panelling inside it, but thanks to the skilful reinforcement of the structure by means of iron tie rods, it stood firm. Its escape was almost miraculous, for it stands intact to-day, on the edge of the wide area of complete desolation—seen from its upper windows. In the famous Dictionary Attic, where the worst damage was inflicted, the massive oak beams roughly hewn from tree trunks erected to support the roof 250 years before, though deeply charred, remained in place. Suspended invisibly from iron girders, they now present, save for their charred surfaces, the same appearance as in Dr. Johnson's day. The cost of the restoration, redecoration and re-equipment of the interior, beyond that covered by war damage insurance, was met by means of the generous grant of £2,250 by the Pilgrim Trust, and on May 12th, 1948, the house was again open to the public, the occasion being marked by a delightful afternoon party, at which Lord Harmsworth welcomed the guests.

Just three months later Lord Harmsworth, the donor of Johnson's House, and founder and chairman of the Johnson House Trust, died, Lady Harmsworth, his co-partner in the gift, having died six years before. Visitors to the house will find in Dr. Johnson's dining room, the first room they enter, where the visitors' book is kept, a reproduction of the fine portrait of Lord Harmsworth as Under-Secretary of State for Foreign Affairs painted in his official uniform by Sir William Orpen, R.A., in 1922.

Apart from its literary and historical associations as having been once the house of Dr. Samuel Johnson, the charming and dignified Queen Anne building which occupies, with the tiny courtyard and caretaker's residence beside it, the whole of the western side of Gough Square, is worthy of study as an example of one of the few buildings of the early XVIIIth century that has survived to our day in the city of London. The destruction by bombing on the opposite side of Fleet Street, in the Temple, Serjeants' Inn—a total loss—and Gray's Inn and Lincoln's Inn to the north, of many buildings of the same date as Dr. Johnson's House, has rendered it all the more valuable from the architectural student's point of view. It may be added that the house itself possesses a special distinction shared by scarcely any other medium sized London house of this date, though fairly common in provincial towns. Instead of being planned on the normal model of a London house, with the entrance and staircase on one side and the living rooms on the other, it is "double fronted," that is to say it is symmetrical in plan, with living rooms on either side and the front door in the centre.

The building, of London stock brick with red brick headings to the windows, is beautifully proportioned. Noteworthy features of the exterior are the three double string-courses of brick of three-inch projection, which stop about one foot from the angles of the house. There was probably an eaves cornice with dormer windows to the attic. Their removal and the substitution of a parapet probably dates from about 1775, when the architrave of the door, with its frieze carved in the Adam style with rosettes and flutings, and its pilasters surmounted by fluted capitals, was added. The side door into the garden is not the original but a modern copy of the front door. The plaque recording the occupation of the house by Dr. Johnson was put up by the Society of Arts in 1876 (Fig. I).

The massive front door opens into a small panelled hall. It has two strong bolts on the inside and is mounted with a heavy chain which can be fitted at one



Fig. III. The Dictionary Attic and Balustrade.

end into a twisted hook. Further protection from intrusion is afforded by an iron bar with wavy spikes placed across the glazed opening above the door (Fig. II). Immediately facing it is the staircase, with a stout balustrade of pinewood, which, with a room on either side, is carried right up to the attic floor, where the balustrading turns at right angles (Fig. III). The two rooms on the ground floor retain their pinewood panelling of the time of Queen Anne. It is quite plain and without decoration. The original chimney-pieces have gone, but those in the upper floors have been replaced by mantelshelves of the same date and style as the front door.

The coatings of paint which originally covered the panelling of the ground floor and stair-landings, as well as the balustrading of the staircase, have been removed and the wood left bare, but the woodwork elsewhere in the house is painted.

The windows have recessed window-seats and the sides of the window recesses hold the shutters. In the corner of the dining room, on the left as one enters, is a cupboard in the wall, the back of which is occupied with small receptacles, closed by hinged doors, intended evidently for the disposal of plate and other table equipment, and between the window and the fireplace of the parlour opposite (Fig. IV), the panelling opens as a door, disclosing a compartment with plastered walls and fitted with a niche, possibly for a wig-stand. In the

panelling at the bottom of the staircase is a small cupboard, with doors, for bedroom candlesticks.

An ingenious and very unusual feature is to be found in the two rooms on the first floor, respectively known as Miss Anna Williams' room and Mrs. Johnson's withdrawing room. The inner wall of each room is in the form of a partition with two doors, and a peculiarity of the arrangement lies in the fact that the partitions can swing round on hinges; that on the left across the staircase, completely shutting it off, with doors to give access up and down, and that on the right across the windows of the room on that side. By this means the whole floor can be converted into one large room.

The second floor is occupied by the library and a room known as the Grey Room, and the top floor by the Dictionary Attic. In the basement is the kitchen, with its great beams and roomy fireplaces.

Boswell did not make Johnson's acquaintance until after he had left Gough Square, otherwise we might have learned more of the Doctor's life there and even, possibly, something about the appearance of the interior of the house. The only first hand record of it that has come down to us occurs in the description by James Northcote of Sir Joshua Reynolds's visit, when he took Roubiliac, the sculptor, with him to call on Dr. Johnson in 1754:—

DR. JOHNSON'S HOUSE



Fig. IV. The Parlour.

"Johnson received him with much civility, and took them up into a garret, which he considered his library, where, besides his books all covered with dust, there was an old crazy deal table, and a still worse and older elbow chair, having only three legs. In this chair Johnson seated himself, after having, with considerable dexterity and evident practice, first drawn it up against the wall, which served to support it on that side on which the leg was deficient."

Fanny Burney records how, on her father, Dr. Burney's visit to Dr. Johnson a few years later, on looking round his apartment, he found there "nothing but coarse and necessary furniture."¹

We know from the conversation pieces by Hogarth, Devis, Hayman and others of the time that, in all cases, rooms were very sparsely furnished. Acting on these principles, Lord Harmsworth, in furnishing the house, decided to place in it only the most simple and fewest possible pieces of old furniture of the kind the Doctor might well have had during the time he lived there.

"Too often in memorial houses," as Lord Harmsworth himself writes regarding the furnishing and equipment of Dr. Johnson's House, "the museum element is allowed to prevail over other interests, and the illustrious personage to whom honour is sought to be done is lost sight of in a wilderness of dry-as-dust impedimenta. . . . The difficulty has been to

parry the good-natured attempts of pious donors to convert the house into an old curiosity shop. Offers have been made from time to time of a great variety of bulky and irrelevant bric-à-brac. All these have been courteously but firmly declined." "I trust," he adds, "that this policy will be followed rigorously by those who in future years have charge of the house."

The donor always maintained that an atmosphere of cheerfulness should pervade the house. "There is no reason," he declared, "why a memorial house should be dreary"; and after the ruination of the carpets and curtains by water during the war, those of us who worked with him in the restoration of the house and assisted in their replacement and in the redecoration of the rooms, were at pains to bear this precept in mind. His desire for cheerfulness is piously carried out by Mrs. Rowell, herself a learned Johnsonian, by the provision at all seasons of the year when obtainable of small bunches of flowers for the adornment of the various rooms.

The furniture, as I have said, is of the simplest nature such as Johnson would have had around him. Beyond several old English gate-leg tables and sets of rush-seated chairs with tall spindle or ladder-pattern backs, like those shown in Fig. III, which Lord and Lady Harmsworth gradually brought together for the furnishing of the rooms, the contents—all of them gifts to the house—consist of a few old paintings, prints and drawings, an extensive series of engraved portraits,

¹Quoted by Lord Harmsworth in *Dr. Johnson, A Great Englishman* (an Address to the Johnson Society of Lichfield, 15th September, 1923). Reprinted from the "Lichfield Mercury" by George W. Jones at The Sign of the Dolphin in Gough Square, Fleet Street, E.C.4.

china and other mementoes of Dr. Johnson and his associates and friends, a few pieces of early furniture, and several very precious original letters by Dr. Johnson which hang framed upon the walls. They include the famous letter to Goldsmith, dated April 23rd, 1773, suggesting Boswell as a member of the Club, the gift of R. B. Adam, of Buffalo, U.S.A.—one of the many generous American admirers of Dr. Johnson who have presented Johnsonian treasures to the house. This letter, the gem of the collection, and Johnson's only known letter to Goldsmith, reads as follows :—

"Sir,
"I beg that you will excuse my absence to the Club, I am going this evening to Oxford.
"I have another favour to beg. It is that I may be considered as proposing Mr. Boswell for a candidate of our Society, and that he may be considered as regularly nominated. I am, Sir,
Your most humble Servant,
SAM: JOHNSON.
"To Dr. Goldsmith."
Apr: 23. 1773."



Fig. V.
Dr. Johnson's Chair.

Fig. VI.
Elizabeth Carter's
Bureau-Book-
case.



The library on the upper floor contains a very valuable collection of books, all of Johnsonian interest.

The only piece of furniture associated with Dr. Johnson

himself is the curious mahogany chair shown in Fig. V. On the back is a silver plate bearing the following inscription :—

"This chair from the old Cock Tavern, Fleet Street, where it was known as Dr. Johnson's dining chair, was presented to the Johnson Club by T. Fisher Unwin, a co-founder and member for over 50 years, in whose memory this plate was affixed by his widow in 1939."

It was handed over to the house by the Johnson Club—founded on December 13th, 1884, to commemorate the hundredth anniversary of Dr. Johnson's death—who, on the dedication of the house in 1929, presented all its Johnsonian possessions to the Trustees.

The handsome mahogany bureau-bookcase, which stands in the dining room, belonged to Dr. Johnson's

friend, Mrs. Elizabeth Carter, and was bequeathed to Dr. Johnson's house in 1942 by Mrs. Pennington-Bickford, her great-great niece, the widow of the Rector of St. Clement Danes, the founder of the Johnson Society of London (Fig. VI). Dating from about 1770 it follows the customary form of furniture of this kind, but possesses a feature which so far as my experience goes, is unique. For the slides which draw out to support the hinged flap instead of being placed immediately underneath it, are one stage lower down, so that the flap when lowered falls down to form a slope for writing on. Elizabeth Carter is said to have undertaken her great work, her translation of the writings of Epictetus, the Greek philosopher, seated at it. Actually, however, the translation was published in 1750—some twenty years before the date when it was made. In the parlour opposite is a mahogany armchair upholstered in horse-hair, forming part of the same bequest, in which Dr. Johnson is said to have sat when he visited Elizabeth Carter; and in Mrs. Johnson's withdrawing room immediately above it, is a mahogany dumb-waiter with a tripod stand, which also belonged to this same distinguished scholar.

(To be continued in the December issue.)

English Pottery in the Cecil Higgins Museum, Bedford

BY M. A. PALMER

A PERPETUAL problem in illustrating these articles on the Cecil Higgins Museum has been to decide what to leave out. In general, I have tried to avoid the more familiar examples, particularly those illustrated elsewhere. Since these often happen to be outstanding pieces, the pictorial record does not quite do justice to the collection. This is rather the case with the English pottery. I have deliberately omitted illustrations of the four most outstanding pieces: the Elers tea-jar, the Jacobite salt-glaze jug, and the Astbury lady; these are to be published by Bernard Rackham in a monograph in the Faber series, and the last-named has already been illustrated by W. B. Honey (*English Pottery and*



Fig. I (above).

(a) Pottery jug with traces of green glaze. Ht. 11½ in. Late XIIIth or early XIVth century. No. C.4.

(b) Pottery jug with greenish-yellow glaze on upper part. Ht. 10½ in. XIVth century. No. C.3.



Fig. II. Lambeth Delft. Mainly XVIIth century. One of the pill-slabs is inscribed "Lambeth." The cat is dated 1713.

Fig. III (below). Bristol Delft. (a) Bowl with "bianco-sopra-bianco" decoration; and painting in blue. Dated 1766. Diam. 10½ in. No. C.17.

(b) Plate with blue "Chinese" decoration dated 1756. Diam. 8½ in. No. C.22.

Porcelain, pl. 6B). The last and most important omission from the illustrations to this article is the Whieldon Crucifixion, already reproduced by Herbert Read. I refer to these in detail below. On the other hand, I have included the Nottingham and Fulham pieces because they are good dated examples of well-known classes of ware. The "Fair Hebe" jug, too, is a well enough known type, but illustrations of it do not seem to be very frequent.

Although the section devoted to English pottery is on quite a small scale (about 150 pieces), it does not fall far short of the standards set by Cecil Higgins in other parts of the collection, either in range or in quality. The excellence of many of the individual pieces is

well exemplified by the fine medieval pots of late XIIIth to XVth century date. There are seven of these and most of them are in fine condition, although several have a small



Fig. IV (right). Fulham stoneware tankard dated 1728. Ht. 8 in. No. C.23.

Fig. V (left). Nottingham stoneware jug dated 1759. Ht. 7½ in. No. C.26.

Fig. VI (below). Saltglaze dish. Length 10½ in. Mid - XVIIIth century. No. C.35.

Fig. VII (at foot). Longton Hall porcelain dish, painted in colours. Length 10½ in. Mid - XVIIIth century. No. C.358.

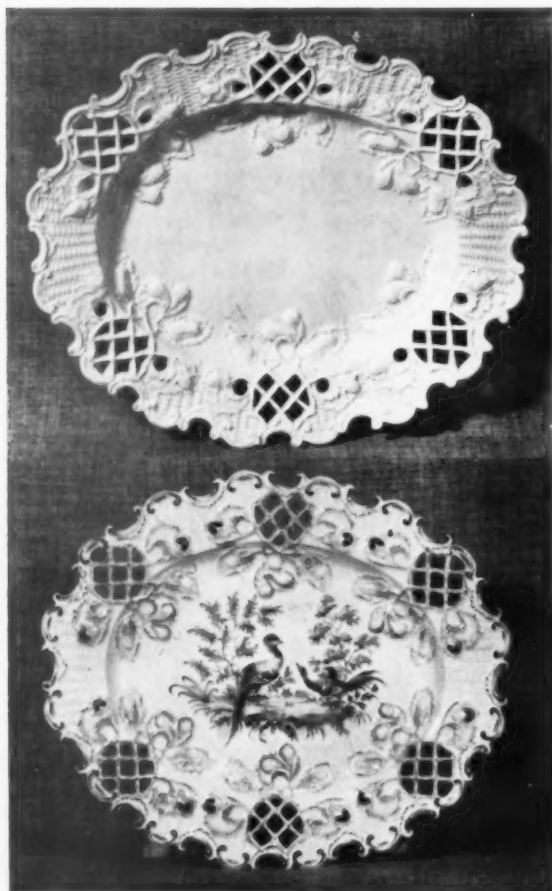


perforation, owing to defective potting, and it is probable, therefore, that as "wasters" they have survived in this good state because they were never subjected to actual

use. Their shapes, however, are both "functional" and satisfying—the latter partly by reason of the former, it would seem. Unfortunately there is no information regarding their provenance, beyond a general indication that they are said to have been excavated "in the precincts of the City of London." Those illustrated (Fig. I) show two of the satisfying shapes in which these pots were thrown. They are good to handle, and both look and feel strong. The handles in particular give an impression of being really an organic part of the pot, as indeed they are structurally. These jugs are a practical justification of both the "functionalist" and "craft" ideas of art. Even the thumb-press marks round the base, added to give stability because the bases are slightly convex, add an interesting break to the base line, especially in the lighter material of the tall jug, although aesthetically that on the right is on the whole more successful, I think.

Another interesting piece of rather later date (XVth or XVIth century) is the watering pot with "rose" spout, like that illustrated on page 78 of Hobson's British Museum pottery catalogue (1903).

Much of the value of the Cecil Higgins Collection is the way in which it includes good typical pieces of many different classes. Amongst the slip-decorated ware there is one of the yellow glazed two-handled posset-pots of late XVIIth century date, decorated with trailed brown slip picked out with yellowish dots. Many of these are inscribed "The best is not too good for you" and dated. The Cecil Higgins example is so inscribed and dated 1695. One in Leicester City Museum (formerly in the J. H. Taylor Collection) has the same inscription with the latest date I have noticed—1705. Many of them also bear initials (the Cecil Higgins pot has "R.F." and "W.S."). Hodgkin (*Examples of Early English Pottery Dated and Inscribed*, 1891) lists five dated examples from 1688 to 1697, three of them (all dated 1697) with the above inscription, and the initials "R.F." and "W.S." occur on the 1688 pot (Hodgkin No. 64 in the British Museum Willett Collection) preceded by "E.P." and followed by "T.D.," "A.," and "T.G.," "R.F." also occurs with "I.B." on a 1697 pot (Hodgkin No. 80) and "W.S." with "I.B." on that in the Glaisher Collection



ENGLISH POTTERY IN THE CECIL HIGGINS MUSEUM

(No. 248), also dated 1697. I do not know whether any really convincing explanation has been put forward for these initials, other than the obvious guesses that they are connected with members of the potters' families, or made to celebrate some special event. The recurrence of the same pairs of initials in different combinations and at different dates would seem to rule out the commemoration of a marriage.

Lambeth Delft is well represented by dated pieces (Fig. II), with a claret jug of a common type dated 1644, and an ointment pot dated 1647 bearing the crown and C.R. of Charles I. Most fascinating is the cat somewhat ambiguously inscribed beneath in blue "Cat i am Ms. Oliver/1713." Hodgkin lists a similar example (No. 385) which may, indeed, be this very one, but he transcribes the name as "Oliver", although there is no mistaking the final "r" on the Cecil Higgins cat. The pill-slabs are interesting as they are inscribed round the edge "S Folsham 2 Union Place Lambeth" (the word "Lambeth" is omitted from one of them).

There are two dated pieces of Bristol Delft (Fig. III). The "Ship" bowl has a continuous landscape scene painted round the outside in so-called "Bowen" style, very similar to that in the Greg Collection in Manchester City Art Gallery illustrated in Rackham and Read (*English Pottery*, 1924, pl. 62), and also by Dr. F. H. Garner (*English Delftware*, 1948, pl. 66).

One of the rarities amongst the English pottery is the little square Elers tea-jar with delicate "chinoiserie" in countersunk relief, very similar to the kind of thing illustrated by Honey in the *English Ceramic Circle Transactions*, 1934, and closely associated with the work



Fig. VIII. Whieldon teapot and cover. Incised underneath "Mary/ Paulet/1756" under the glaze. Ht. 3½ in. No. C.42.

in a similar but softer ware by Arij de Milde in Holland. The modelling of the relief work is of a high order of craftsmanship, and the designs very fine artistically.

Contrasted with this are the applied reliefs on a Fulham stoneware tankard (Fig. IV) of a common type, with a silver rim inscribed "This is to ye Pious Memory of Queen Ann Drink all out and fill it Againe in ye year of our Lord 1728 W X P".

Another interesting inscription occurs on a Nottingham stoneware jug (Fig. V), which reads, "Sueshann^h/ Liptrott/of/Petteling/Licester/shier/Nottm./May/Ye.1../ 1759." This is probably Peatling Magna or Peatling Parva, both about ten miles west of Market Harborough.

The salt-glaze ware includes a good coffee-pot and bowl in the familiar salt-glaze polychrome style, two "agate" cats, and a "scratch-blue" figure of a woman. More interesting pieces are a Turk of the type associated with Littler (ultimately derived from Meissen), and also found in Whieldon ware (there is an example in the Cecil Higgins Collection), and a dish (Fig. VI). This again is found in Whieldon ware (Earle Collection catalogue, 1915, No. 179; a pair were also in the recent Antique Dealers' Fair). But also in the collection is a Longton Hall porcelain example (Fig. VII) painted in colours in the centre.

The outstanding saltglaze piece, however, is the Jacobite jug with a portrait supposed to represent Prince Charles Edward, in a heart-shaped panel between the initials "PC."

Amongst the Ralph Wood pieces are a ram, a plaque with three figures drinking, the well-known pair of figures of a gardener and his wife, and a good Toby.

The Whieldon Turk has already been mentioned above, but the unique Crucifixion (illustrated in Herbert Read's *Staffordshire Pottery Figures* (1929), pl. 23) deserves special notice.

It was formerly in the collection of Mrs. Hamilton Clements and has a beautiful mottled grey glaze. This figure raises the question of the apparently naive modelling of many figures of mid-XVIIIth century date, at a time when porcelain figures of a highly sophisticated and skilfully modelled kind were being produced in large



Fig. IX. "Fair Hebe" jug by Voyez, decorated in colours. Ht. 8½ in. About 1788. No. C.52.

numbers. Whereas the little pottery figures of horsemen seem to have a delightfully humorous touch of caricature, this Crucifixion is entirely serious in intent, and the very simplicity of its style produces a striking effect. Yet there remains an initial psychological difficulty for many people in accepting this style as appropriate in such a subject, and I have found that even those who could appreciate the religious sculpture of Epstein and Henry Moore encounter this Crucifixion with something of a shock. It is only fair to add that the reverse also seems to be true. Perhaps it is a question of familiarity.

An excellent example of these charming little figures is the "Astbury" seated lady referred to above, illustrated by Honey, which was formerly in the J. H. Taylor Collection. A further attractive "Astbury" piece is the teapot with a dark glaze decorated with a vine pattern in relief in white. This is reproduced by Rackham and Read (pl. 96, No. 173), when it was in the C. J. Lomax Collection.

Another interesting teapot in the collection is the Whieldon one (Fig. VIII) which has the date 1756 inscribed beneath, under the glaze. The "Fair Hebe" jug (Fig. IX) referred to above is a type modelled by Voyez. That in the British Museum is signed "I. Voyez," 1788, and one (No. 747) in the Glaisher Collection at the Fitzwilliam Museum, Cambridge, bears the impressed stamp of Astbury underneath in two places as well as Voyez's signature on the tree-trunk. Four examples are recorded in Hodgkin, one of them signed by Astbury, and another with Voyez's name and date, like the British Museum example. The Cecil Higgins jug is a good example of the lovely colouring employed: blue, green and manganese, under a transparent glaze.

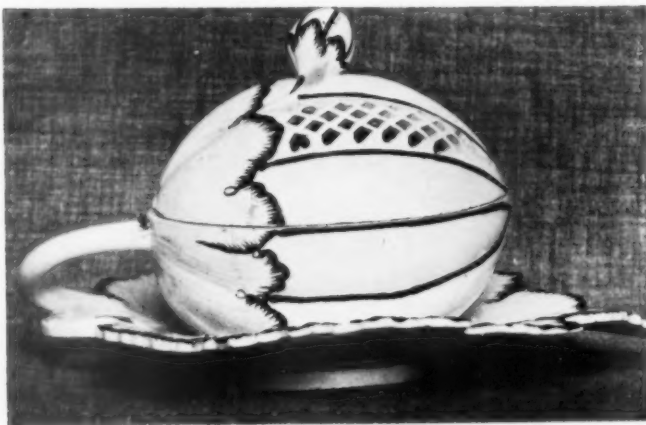


Fig. XI. Melon-shaped dish and cover in creamware, outlined in dark blue. Length 8½ in. Mark: "Neale & Co." (impressed) and "33" (incised) beneath base. Late XVIIIth century. No. C.66.



Fig. X. Swansea pottery cabaret set (part) decorated in colours and gilt. Length of tray 15 in. Mark: "Swansea" (impressed beneath tray only). C.62.

The lustre ware includes a set of the Seasons with the impressed mark of "Dixon Austin & Co." (of Sunderland) and a pink lustre plate decorated with a stork impressed "Dillwyn & Co. Swansea." The other Swansea pottery in the collection is the fine cabaret set of which four pieces are illustrated in Fig. X. The nature of the landscape scenes and the type of cottage depicted would alone point to a Welsh origin for this set. But questions of origin apart, this is most elegant and distinguished pottery.

Equally fine, though in a different way, is the melon-shaped dish and cover (Fig. XI) in a delicate cream-ware outlined in dark blue, and marked "Neale & Co." Another marked piece by Neale is a small figure of Winter, and other marked pieces include a Leeds teapoy painted with flowers in pink, and a Staffordshire blue transfer-printed plate marked "Turner." All these marks are impressed. The Leeds ware is also represented by a "jazz" decorated coffee-pot and two jugs with Dutch painting.

Mention must also be made of three figures, all of late XVIIIth or early XIXth century date, associated with Enoch Wood. The first is a large figure of a bearded man delivering an oration, standing by a short square pillar bearing a manuscript. This is variously known as "St. Paul" or "Eloquence" and is said by Falkner (*The Wood Family of Burslem*, 1912, p. 51) to be after a statue by Sir Henry Cheere, the master of Roubiliac. The type is illustrated in the Glaisher Catalogue (pl. 67A, No. 900), where it is marked "E. Wood," and also by Falkner (pl. 36), and in the Earle Catalogue

(No. 40, p. 188), and is a vigorous piece of pottery modelling. The figure of a woman representing "Fortitude" is from a set of the Virtues, and the companion figure of "Prudence" is illustrated by Read (pl. 45) and ascribed to the younger Ralph Wood or Enoch Wood. An example of "Fortitude" bearing the mark of Enoch Wood is illustrated in the Glaisher Catalogue (pl. 69, No. 902A) and another in G. W. and F. A. Rhead (*Staffordshire Pots and Potters*, 1906, facing p. 264), where it is ascribed to Wedgwood. This is because both this and the third of these pieces—a group of the Madonna and Child—are sometimes found with the mark "Wedgwood." An example of the Madonna in the Victoria and Albert Museum is illustrated by Read (pl. 52) and ascribed to Wood and Caldwell, since a similar group in hard red ware with a brown glaze, also in the Victoria and Albert Museum, is marked "Wood and Caldwell." The group is said to have been modelled by the sculptor John Bacon, and yet another example is figured in the Glaisher Catalogue (pl. 68, No. 901).

The later wares include examples of the Staffordshire dogs and does with "bocage" backgrounds, made as popular substitutes for the earlier porcelain figures, and two white figures of boys with Walton's mark. The greatest name of all, however, that of Wedgwood, is poorly represented in the Cecil Higgins Collection. There is an "agate" vase and black basalt figures of Venus and Mercury, besides a black basalt bust of Virgil said to have been modelled by Josiah Wedgwood himself, but otherwise the Wedgwood wares date mainly from after Josiah's time. The biggest gap in the whole collection is Wedgwood's lovely cream ware: only a large teapot, of the type sometimes called "punch-pots" with polychrome floral decoration and the initials "W.M.T." in gilt, and a large jug of a similar type represent this ware; the former is marked "Wedgwood," and both date from Josiah's time. As one comes to the odd pieces of Spode, Copeland, Davenport, Mason's Ironstone China and similar things one cannot help reflecting that the finest days of English pottery were by then over, and, with the grim shadow of 1851 ahead, conclude that perhaps Cecil Higgins was right in drawing his collection to a close at this date. It is difficult to imagine that the typical products of the next fifty years or so will ever be collected except as historical curiosities, or as the result of a passing craze of fashion.

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SEARCH FOR AN ANCESTRY

BRITISH ANTIQUITY by T. D. KENDRICK.
(Methuen, 21/-.)

AS a holiday from pre-Conquest art the recently appointed Director of the British Museum has turned to the study of early antiquarian thought in this country. In effect it is mainly a review of the decay in the belief of the historicity of the writings of Geoffrey of Monmouth. Mr. Kendrick believes that Geoffrey can be exonerated from the charge of having completely fabricated the British History and that it is "likely that he did have a collection of fragmentary sources of a derived and inferior kind, perhaps traditional

material about King Arthur and the Trojan origin of the British and possibly a Celtic text of the Viking period." Geoffrey wrote in order to satisfy the demand that this country should have a history as ancient and respectable as those of the Mediterranean peoples. Though his writings received enthusiastic acceptance, they did not pass the more intelligent of his contemporaries such as Alfred of Beverley, Giraldus Cambrensis and William of Newburgh. These early sceptics bred no successors but even in the XIVth and XVth centuries there were to be found bold spirits who expressed doubts. However, the *Brut* was not only generally accepted but began to collect an apocrypha, as writers expanded references in Geoffrey in order to satisfy more local claims to a remote antiquity, such as those of the universities of Oxford and Cambridge. Mr. Kendrick shows that the spread of unbelief in the early XVIth century was by no means entirely the work of Polydore Vergil. However, the accession of the Tudors had given a fresh popularity to all things British and Tudor literature is heavily indebted to the *Brut*. Educated opinion was, however, definitely turning against it, though just at this moment a fresh origin for the inhabitants of this country was launched by Bishop Bale who introduced into England the forgeries of Annius of Viterbo which linked this country with the Old Testament through a story of a peopling by Samoth, a grandson of Noah. Though the Samothean heresy was introduced by a fierce Protestant, it found supporters also amongst some of the early Recusants, but it never attained the popularity of the *Brut*. The battle over the latter was prolonged for it found a number of learned defenders, particularly Welsh. As late as 1718 an apologist could write, "at least there is some Foundation of Truth discoverable in the ruins of this ancient Story of Brutus and his successors."

Mr. Kendrick deals briefly also with the legends of the introduction of Christianity into this country, (a) by Joseph of Arimathea and (b) by King Lucius in the second century A.D. Belief in the former died out in the latter part of the XVIIth century but the second was only debunked in the last century.

It is curious to note that until the second half of the XVIth century the glorious past was sought entirely with the Britons. The first real champion of the Anglo-Saxons was Richard Rowland or Verstegan (d. 1620), who, perhaps activated by his Dutch ancestry, openly glorified the Teutonic invaders at the expense of the Britons. Moreover acquaintance with America appears to have led to the devastating reflexion that our painted British ancestors may not have been very superior to the Saxons, but actually very like the unpleasant Red Indians. This revision of outlook is already visible in book illustrations of the reign of Elizabeth.

This is a fascinating book written with real sympathy for these long-dead antiquaries who often made very genuine additions to the knowledge of the past, though they may have allowed themselves through prejudice or lack of critical acumen to perpetuate well-established errors. A tremendous amount of often very dreary reading has gone to the making of this study and our only regret is that space has not been found to compare the downfall of Arthur with those of the other fabulous heroes of medieval Europe.

C.C.O.

The Armeria Reale at Turin

BY J. F. HAYWARD

IN its present condition the Armeria Reale at Turin is almost more interesting as an illustration of the Romantic taste of the first half of the XIXth century than as a collection of weapons of offence and defence. It is arranged with the maximum of decorative effect in the superb gallery built by the greatest architect of late Baroque in Piedmont, Filippo Juvarra, and any lack of colour which may be apparent in the arms themselves is compensated for by the brilliant colouring of Beaumont's ceiling frescoes, representing subjects from the story of Aeneas. The Turin Armeria is almost unique amongst the larger European collections in that it has never been subjected to the severe test of scientific examination according to modern standards, and all the improbable, even preposterous articles which were

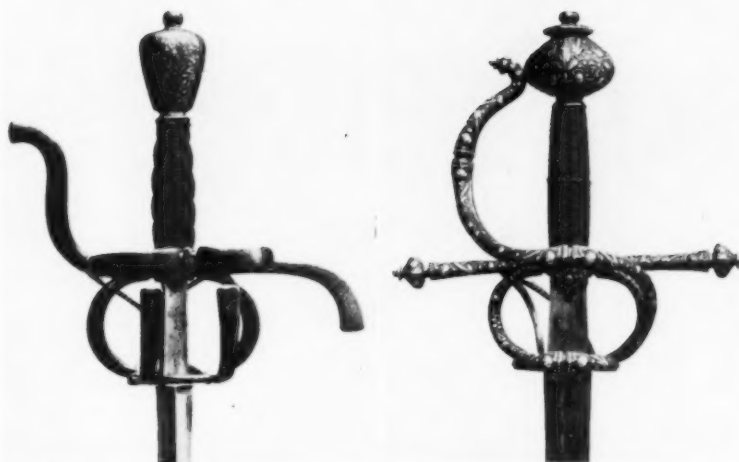


Fig. I (a). Iron hilt damascened with gold. German. Late XVIth century. (b) Iron hilt encrusted with silver and damascened with gold and silver. German. First half XVIIth century.



Fig. II (left). Rapier, the hilt russeted and damascened with gold. German. Late XVIth century. Wallace Collection.

Fig. III (right). Left hand dagger. The blued hilt chiselled with scenes from the New Testament. French. Made in 1599 probably for presentation by Henri IV of France.



unquestioningly accepted a hundred years ago, still occupy an unmerited place of honour. The whole Armory of Romantic Gothic is to be found there, including a chastity belt, a knife, formerly the property of St. Peter, and many a sword upon which some hero of Italian history has conveniently had his name engraved. It should perhaps be explained at this point that Major Angelucci, who wrote the catalogue¹ of the collection was not unaware that many of the objects were spurious. He

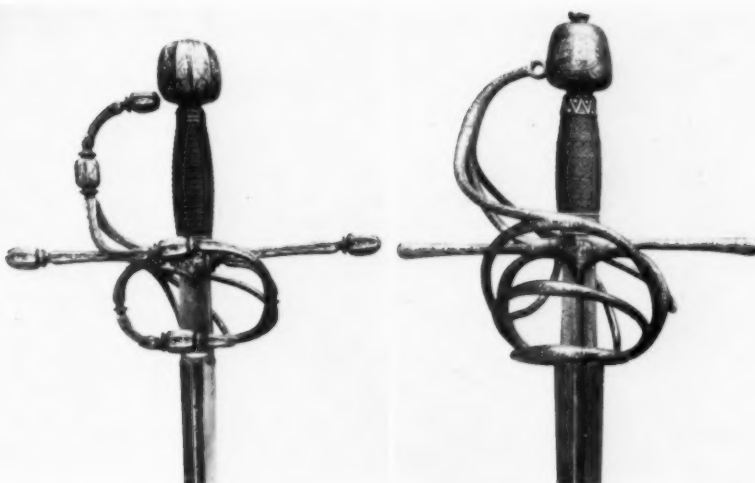
was however presumably not entitled to remove these things from the Armeria.

Unlike the other European royal or formerly royal collections of arms and armour, the contents of the Armeria Reale were with certain exceptions not ancestral possessions of the House of Savoy, they were on the contrary brought together by purchase and gift during the reign of King Carlo Alberto (1831-1849).

It might at first be thought that the Armeria would contain predominantly Italian weapons, but this is not the case. Apart from a small nucleus of hereditary pieces, the Martinengo armoury, bought from the Italian

THE ARMERIA REALE AT TURIN

Fig. IV (a) and (b). Two rapiers, the hilts damascened with gold. Milanese. First half of XVIIth century.



family of that name, and the contents of the arsenals at Turin and Genoa, the collection was acquired partly by gift and partly in the sale rooms of Western Europe, at a time when quantities of Napoleonic loot from the hereditary armouries of the European princes were still on the market.

The first sword I illustrate (Fig. I, Cat. No. G.64) has a hilt of iron finely damascened with the most delicate gold scrollwork, of a type also found on German wheel-lock plates of the late XVIth century. The blade is signed Marson. The characteristic features of this hilt construction are, firstly the two guards which spring at right angles from the lower ends of the pas d'ane and extend upwards until they almost reach the ring-guard, and, secondly, the short knuckle bow which only reaches half way towards the pommel. Two other somewhat similar parade swords are connected with the German cultural sphere of influence, one in the Stockholm royal armoury⁷ and the other in the Wallace Collection. The former was worn by Charles IX, King of Sweden (1600-1611), and can be dated exactly from the Stockholm hall-mark for 1596 which is stamped on the silver hilt. The second sword (Fig. II) is closer in appearance to the Turin example, for the hilt is entirely of iron damascened with gold, and the pommel is of precisely the same shape. On the ricasso, in gold damascene, appears what, in the words of the Wallace Collection Catalogue, "is possibly a summary representation of the arms of the Duchy of Courland."

This particular hilt construction must have enjoyed considerable popularity, for apart from the fine examples illustrated, large numbers of common soldiers' swords of the same form exist. The sword No. M605-27 in the Victoria and Albert Museum comes from some European arsenal and is paralleled by a number of identical examples doubtless from the same source, in other collections. It has exactly the same hilt form with the addition of a hole cut through the pommel, presumably to accommodate a sword-knot. The resemblance between the fine and the plain pieces is so close that it would appear that apart from the added ornament, there was no difference in quality between them. While so many hilt constructions

were in use equally in Italy, France and Germany, there is some reason to think that this form was mainly used in Germany.

The German hilt makers were very fertile in their development of different hilt constructions. An attractive form is seen in Fig. Ib (Cat. No. G67). This beautiful hilt is in pristine condition and we are able to see its delicate silver incrustation just as it was originally finished. This is an unusual advantage, for the majority of these silver encrusted hilts have been severely rubbed so that all the fineness of the chasing is lost. On the reverse of of the hilt, the ornament takes the form of the finest damascening in both gold and silver. This sword can be paralleled by two others, exactly similar in construction and ornament, in the Stockholm royal armoury⁸ and the collection of Graf von Rambaldi⁹ respectively. All three have the same merit that the silver encrusted ornament is well composed and not distributed over the hilt in a rather aimless way, as is so often the case with early XVIIth century swords decorated with this technique. The owner of the third sword sought, on the basis of certain letters inscribed on the blade, to attribute it to the ownership of Albrecht V, Duke of Bavaria (1528-1579). This suggestion was rejected by Dr. Stoecklein at the time, and can in any case be ruled out on grounds of date. The Stockholm sword came into the royal armoury in the XVIIIth century with the tradition that it had been carried by King Gustavus Adolphus (1611-1632) at the battle of Lützen. The blade is fully signed "Wilhelm Wiersberg me fecit Solingen," and is elaborately engraved and gilt with strapwork and mottoes in the same manner and apparently by the same hand as the series which bear the stamp of Clemens Horn and are presumed to have been made for the use of the court of King James I. It has usually been assumed that all these decorated blades were produced in the workshop of Clemens Horn, but the existence of this Wiersberg blade shows that there must have been an engraver in Solingen who accepted commissions for decorating blades from any bladesmith who needed his services. The Stockholm catalogue,¹⁰ while rejecting the part of the tradition which connects this sword with Lützen, deems it possible that it may



Fig. V.
Rapier, the hilt
pierced and
chiselled with
scenes from the
story of Samson.
German (?)
Second quarter
of XVIIth
century.

originally have belonged to the personal armoury of Gustavus Adolphus.

The rapier of the first quarter of the XVIIth century was usually accompanied by a left hand dagger, but in the course of the intervening centuries, they have as often as not become separated. However, the identity of ornament on the two makes it possible from time to time to recognize the relationship of a sword and dagger, although they are no longer preserved together. Thus the dagger (Fig. III, Cat. No. H64) in the Armeria Reale, which is chiselled with scenes from the New Testament, originally formed a garniture with the rapier No. J379 in the Musée de l'Armée, Paris. This rapier and, of course, its companion dagger were formerly thought to have been a gift of the Pope to Henri IV of France, but the impossibility of this tradition being correct has been demonstrated by M. Francois Buttin.⁶ The presence of a medallion head of the French king chiselled on the hilt of the rapier does however suggest some connection with Henri IV. According to Baron Percy, chief surgeon of the Napoleonic armies who obtained the sword as loot in Vienna, it was presented by the French king to some august personage. It is dated on the hilt 1599, and according to M. Buttin, the most likely recipient of such a gift at the time was Ferdinand I de Medici, Grand-Duke of Tuscany, with whose niece, Marie de Medici, Henri was planning marriage. The presence of the rapier in Vienna, probably in the Imperial Zeughaus, which was looted by the French troops, has never been accounted for. It is probable that Baron Percy brought both sword and dagger with him from Vienna, and that their relationship was not realised at the Percy sale which took place in Paris in 1830. It is known that purchases for the Armeria Reale were made at the Percy sale and it is thus possible to account for the presence of the dagger in Turin. In the Metropolitan Museum, New York, there is a rapier⁷ almost exactly similar to the Henri IV one, also chiselled with subjects from the Scriptures. In this case, however, some of the accompanying inscriptions are not in Latin but in French. This fact can be accepted as fairly certain proof that it and, by implication, the

Paris-Turin garniture are of French manufacture. The whole series are of great importance not only on their own account, but as an indication of the high quality of French iron-chiselling at the close of the XVIth century.

The Turin dagger has a completely blued hilt and does not at first attract attention. If, however, one examines it closely, it will be seen that the chiselling is of superlative quality and differs markedly from the group of similarly constructed hilts roughly chiselled with battle scenes, of which so many examples exist. The use of religious subjects for sword hilt ornament is not a usual one. There are other examples, such as the Metropolitan Museum sword and others in Vienna and Dresden. Angelucci in his description of the dagger remarked that the choice of subject for its decoration was an extremely cynical one, but his attitude is mistaken, and the contrast between the purpose of the weapon and the subject of its ornament would not have been apparent at the time it was made.

The dark blue of the hilt, unrelieved by either gilding or damascening, is an unusual finish for a presentation garniture, and must have produced a very sober effect in combination with the black court dress which was still fashionable at the time. The magnificent swords by Emanuel Sadeler,⁸ presented in 1650 by the Elector of Bavaria to Duke Carlo Emmanuele of Savoy, which are amongst the chief treasures of the Armeria, are also of chiselled iron but achieve a more brilliant effect through the gilding of the ground.

In Fig. IV a and b (Cat. Nos. G61 and G53) are illustrated two rapiers with finely damascened hilts dating from the first half of the XVIIth century. Both the hilt construction and the gold damascening are of a type usually associated with Northern Italy. The diaper pattern of gold damascening and the minute figures worked up with a punch and enclosed within oval cartouches are found on the "casque à l'antique"⁹ in the Musée de l'Armée and on the back-plate of a gorget,¹⁰ of similar design to the helmet, in the Victoria and Albert Museum. These pieces of armour are Milanese or Spanish of the latter part of the XVIth century, and the rapier can be attributed to the same source.

The second hilt (Fig. IVb) is decorated with the usual fine damascened scrollwork, set with panels containing battle subjects, also executed entirely in gold damascening. A number of swords decorated in this way exist, of which the most well-known is the example in the Waffensammlung of the Kunsthistorisches Museum, Vienna.¹¹ The whole hilt, including the grip of this Vienna sword is of iron, damascened with various battle subjects; the ricasso of the blade, which is treated in the same way, is signed DAMIANUS DE NERVE ME FECIT. Boenheim considered that the word NERVE was an abbreviated form and that the signature could be expanded to Damianus de Neron. Venetus. The present Director of the Vienna Waffensammlung regards this interpretation as purely conjectural, but it has nevertheless led to the attribution of a number of similar hilts to Venice, including two in the Dresden Armoury.¹² In fact, such scenes are found on articles of Milanese provenance, such as the Milanese mirror stand from the Soltykoff Collection in the Victoria and Albert Museum, and I should be more inclined to regard Damianus de Nerve as a Milanese artist than to alter his name in order to turn him into a Venetian. Boenheim



Fig. VI.
Small sword, the hilt entirely of iron chiselled with figures of classical and contemporary warriors against a gilt ground. By Franz Matzenkopf of Prague and Salzburg. Second quarter of XVIIIth century.

established that a certain Lorenzo de Neron was working as Wehrvergolder (lit. gilder of weapons) at the Habsburg court from 1568-1599, hence his suggested interpretation of the signature on the Vienna sword.

The Turin rapier is not without its own misleading inscriptions, namely, on the ricasso: ALF. D. FER^E 1515 and on the lower ferrule of the grip ALPV^S DUX F. As the rapier in question dates from the XVIIIth century, there is no need to consider these spurious inscriptions further. They are typical of many such that were added to perfectly genuine pieces in order to make them more acceptable to the royal collector. The idea of putting an inscription on the ferrule of the grip is devoid of historical justification, particularly in the case of a wire bound grip, which would originally have terminated in a "turk's head." The spurious Donatello signature on the fine XVth century sword in the Armeria is also inscribed on the same part of the hilt.

The rapier in Fig. V (Cat. No. G175) is the work of a hitherto unidentified master whose skill in chiselling iron rivals that of the Sadelers. His oeuvre was the subject of an article by Major Dreger, who was the owner of a rapier by him, in the *Zeitschrift für hist. Waffenkunde*.¹³ Dreger listed eight sword hilts by this master, including the Turin sword and the one in his own collection. To this list it is possible to add two further pieces, a sword and a scabbard chape (remodelled in the XVIIIth century to make an étui) both preserved in the Victoria and Albert Museum. Most of the hilts are simple in construction with knuckle bow, single ring guard and no pas d'ane, a type which can be ascribed to the middle years of the XVIIIth century. The hilt here illustrated, which is of more elaborate construction, is probably slightly earlier, dating from the second quarter of the century. The style of this master is unmistakable, the main features are nude figures modelled in extraordinary detail in high relief, and foliate ornament running spirally around the thinner parts of the hilt, in which a pomegranate appears

repeatedly. The more prominent parts of the hilts, the pommel, ends of the quillons, mid-points of the knuckle and ring-guard are chiselled with groups of figures drawn either from classical mythology or from the Old Testament. The labours of Hercules provide many of his subjects, which he does not hesitate to repeat in the same form from time to time. The Turin sword provides a problem which has so far resisted all attempts to solve it. The large shell guard is pierced and chiselled with a monogram, apparently made up of the letters C E H O P S T M, surmounted by a crown of the type borne by Archdukes of Austria and possibly other German Princes. This fact does not necessarily throw any light on its place of manufacture; there is however one solitary piece of evidence to be won from one¹⁴ of the two swords attributed to this master in the Royal Armoury at Stockholm. On the branch of the hilt is a figure of a huntsman firing a wheel-lock rifle rendered in a manner that looks distinctly German. This is no proof, but as the only comparable chiselling, that of Gottfried Leygebe, is also German, there seems no reason to reject Dreger's attribution of the whole group to a German master. The form of the later hilts of the group was fashionable in Germany about the middle of the XVIIIth century.

Nearly a century later than this sword is the small sword (Cat. No. G216) illustrated in Fig. VI. Though unsigned, it is not difficult to recognise in its masterly chiselling the hand of Franz Matzenkopf, gunmaker of Prague and subsequently Münzeisenschneider (die-sinker) to the Prince-Bishops of Salzburg.¹⁵ The ornament belongs to the attractive Austrian late Baroque style, which had refined the pompous Berain manner into a gay affair of delicate strapwork and floral scrolls. While the French hilt-makers were content to adhere to a standard form of hilt, Matzenkopf's designs achieved variety by giving them the complicated profiles of Austrian Baroque. The quality of Matzenkopf's hilts lies not only in their design but also in the masterly precision of their low relief chiselling, in which one can recognise the hand of a medallist. The Turin Armeria contains a number of weapons which belonged to the great Prince Eugene of Savoy, and, though it is no more than a conjecture, it is by no means unlikely that this fine example of Austrian craftsmanship came to Turin with the rest of the property of the Prince.

(To be continued)

¹Catalogo del Armeria Reale. Turin. 1890.

²Illustrated in *Finlandica*. Pl. 13. Kungl. Livrustkammaren. Stockholm. 1934.

³Illustrated in *Kungl. Livrustkammaren*. Vol. II. Pl. XVII. No. 2.

⁴Illustrated in *Zeitschrift für hist. Waffenkunde*. Vol. VI. P. 218.

⁵*Kungl. Livrustkammaren*. Vol. II. P. 6.

⁶"L'épée au médaillon de Henri IV." *Bulletin des Amis du Musée de l'Armée*. No. 41. Jan., 1935.

⁷Fully described and illustrated by S. G. Grancsay. *Bull. Met. Mus.* May, 1947. P. 235.

⁸Illustrated in H. Stoecklein. *Meister des Eisenschnittes*. Pl. VIII and XV.

⁹Mv. No. H251.

¹⁰Mv. No. M145. 1921.

¹¹Illustrated in Boenheim. *Album Hervorragender Gegenstände*. Vol. I. Pl. XX. No. 2.

¹²Illustrated in Haenel. *Kostbare Waffen*. Pl. 53c, 54b.

¹³Band IX. 1922. P. 199.

¹⁴Bilder av markligare Foremal i Kungl. Livrustkammaren. 1927. Pl. 35.

¹⁵See also J. F. Hayward, *A Court Sword by Franz Matzenkopf*. *Connoisseur*. August, 1950.

Chairs Ancient and Modern

BY JACK GILBEY

"FRANCE produced the earliest comfortable chairs and the widest variety." So says my *Encyclopaedia of Furniture*. Looking at the chairs in three of the rooms at home I can vouch for the truth of this statement.

In my choice of antique furniture I wisely sought the advice and experience of experts, but made an exception in the case of the chairs which no doubt accounts for the rather varied assortment.

I have always thought that the essential qualities of a chair should be comfort and durability, provided, of course, that the design is not unpleasant.

On one occasion when the dining-room was not available and we were a party of four for lunch, I turned the writing table, which opens out to 4 feet when the flaps are extended, into a dining table, covered it with table mats upon which were depicted sporting scenes by Alken, and surrounded it with the four chairs which I have just described. The result, although novel, was distinctly pleasing, enhanced perhaps by the remaining antique furniture in the room and the Ferneleys, Reinagles and Abraham Coopers that adorned the walls.

Two of the chairs in the study are illustrated in Figs. I and II. The first one, which I use as my writing chair, I bought principally for sentimental reasons as it had belonged to a relation of mine and I wanted it to remain in the family. I was rather afraid it was going to be an expensive purchase as I had been told



Fig. I.
A
Chippendale
elbow chair,
carved
cabriole
legs, claw
ball feet,
upholstered
in red leather,
c. 1760.



Fig. II.
A
Hepplewhite
arm-chair
with
needlework
seat, c. 1770.

The buying of an odd antique chair is not necessarily a cheap form of entertainment, and while good sets of from six to eight chairs commanded prices far higher than I wished to pay, I was soon to learn that the best antique single chairs were not to be bought at bargain prices.

In my study, a room measuring approximately 16 by 14 feet, there are six chairs, two of them being comfortable arm-chairs fitted with linen covers of Jacobean design, which match the curtains, and the remaining four are antique chairs of the later part of the XVIIIth century. These comprise a Chippendale corner chair, c. 1770, a Hepplewhite arm-chair with needlework seat, c. 1770, a Chippendale elbow chair, carved cabriole legs, claw ball feet, upholstered in red leather, c. 1760, and a Chippendale chair with needlework seat, c. 1790.

It had been much examined by experts and had been chosen for reproduction in the sale catalogue. I did not attend the sale and asked a dealer to bid for me and buy it—rather dangerous instructions as it turned out, for there was another bidder at the auction who was nearly as anxious as I was to possess the chair, with the result that the price rose to an alarming figure.

The second chair, Fig. II, came from a dealer in the West End: it was all by itself, but I remember thinking how grand it would be to have a similar set of half-a-dozen. Very comfortable too, like the first chair, it comes in for a lot of use as it stands near the table on which I keep the telephone.

In furnishing the drawing-room, which is several feet larger than the study, I have six chairs in addition to the sofa. The third photograph illustrates one of a pair of

[Continued on page 152]



SILVER TOOTHPICK-HOLDERS

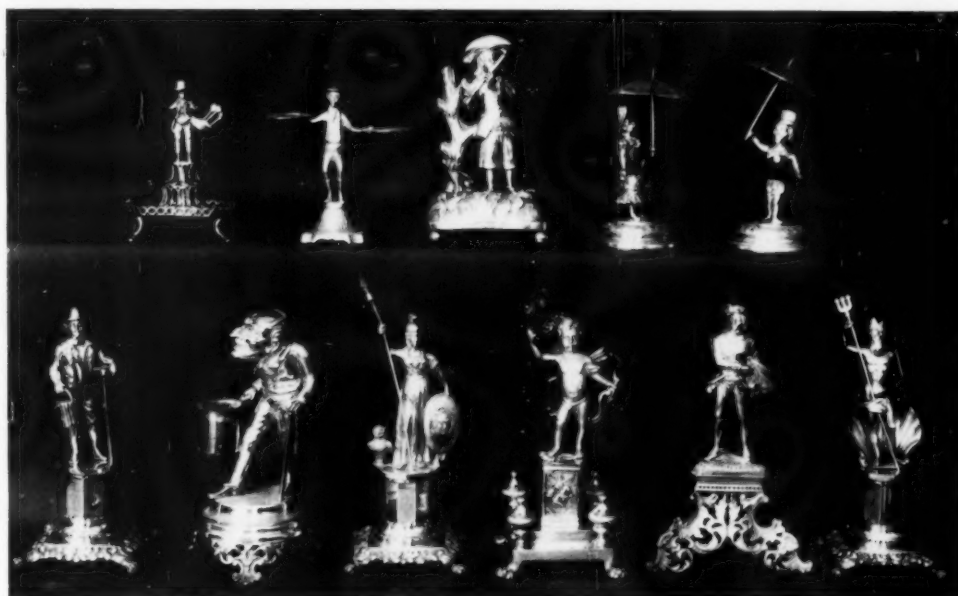
BY JOSÉ ROSAS, JR.

UNTIL quite recently the toothpick was in very general use in most of the countries of Europe and in South America, particularly in those with a Latin population. Toothpicks carried about for personal use were often of silver or gold. Those provided for general use were made of orangewood and were carefully decorated with some popular design as can be seen in the single illustrated specimens.

Toothpick-holders of various designs made of glass,

china and earthenware, came into existence as a result of the widespread use of these objects. In the last decade of the XVIIIth century Portuguese silversmiths began to make silver toothpick-holders and the idea became so popular that in the XIXth century the manufacture developed into a veritable industry, numerous varieties being produced.

Though the English colony in Portugal did not greatly appreciate this speciality of the Portuguese



CHAIRS ANCIENT AND MODERN

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silversmiths, a certain number of examples were sent home to England and these now provide puzzles for the collector and the dealer when they appear in the sale-room in London. Even those familiar with modern Portugal may not recognise them, since they have long disappeared from Portuguese dinner tables where they once served both a decorative and a useful function.

As will be seen from the illustrations they were made in an enormous variety of designs so as to suit every taste. Thus some take the form of bunches of flowers, others show birds, beasts and statuettes. In many cases the silversmiths arranged their subjects well and executed them gracefully.

The examples here illustrated are taken from the author's own collection. They are all of XIXth century date and bear the hall-marks of Oporto, Guimaraes and Lisbon. The bunches of flowers could serve as table ornaments if used without their toothpicks. Birds were also popular, whilst the figure subjects are frequently of excellent design. Two curious subjects deserve special mention, one of which is a street vendor of wooden spoons and the other a man with a salver in each hand. Figures of Minerva and Neptune are also reproduced and also a hunchback carrying a top hat where the toothpicks could be held.

Brazil was a country where toothpicks were widely used and a demand for holders resulted. Two examples specially made for Brazil are illustrated in the second reproduction, top right hand, and show a man and woman from Bahia, their bodies made of Brazil nuts. It would be an endless task to attempt to enumerate all known designs, there are in fact collections of these silver pieces which are indeed objects of real interest which can still serve (without their toothpicks), as ornaments for the dinner table.



Fig. III.
A chair in
solid
walnut
with velvet
seat, c. 1730.

plain but attractive walnut chairs, c. 1730. At the time I bought them there was another pair for sale nearly double the price, veneered and darker in colour and of lovely quality, but they did not go so well with the Sheraton bookcase, so I had no hesitation in selecting the cheaper pair. The detachable seats are covered with a faded blue velvet which suits admirably the faded colour of the wood.

I can still remember seeing when I was young in the homes of several of my relations examples of the mahogany bergère chairs with their square frames with caned backs, seats and sides and invariably the red leather cushions which breathed a note of friendliness and warmth; so when a pair of these chairs came up for auction at my cousin's sale of furniture a year or two ago, I bought them. Later I found out that they had belonged to an uncle of mine who lived in London. Of no great age, probably c. 1870, this type of chair looks attractive besides being very comfortable either for reading or resting.

Two other chairs, a Chippendale mahogany corner chair c. 1760, and an arm-chair c. 1770, complete this heterogeneous assembly.

In furnishing my bedroom I have used three of a set of six very solid mahogany late-Victorian chairs, upholstered in brown crash, on which one can light-heartedly place a suit-case when packing or even stand on to dust a picture. The rounded backs are useful supports for coats that have to be brushed. At festivals such as Christmas they provide extra seating accommodation in the dining-room.

OLD CHINESE PORCELAIN

HAN AND T'ANG WARES

UNTIL about the year 1909 very little was known in this country about the products of the potter during the Han dynasty and even Chinese writers were almost silent on the subject. This may partly be explained by the fact that the Emperor Cheng of the T'ing dynasty, 265-419, attempted to burn all old records in order that he might style himself and be handed down to posterity as the first Emperor of China. He had served his country well in defeating the tribes of marauding Tartars who invaded it, and he was the builder of the Great Wall of China—a truly colossal undertaking—which was designed to guard against these warlike incursions, and which stretched along a frontier of twelve hundred and fifty miles, remnants of which still survive.

It was, however, the opening up of tombs and caves in Northern China during the construction of railways in recent years which has brought to light quantities of the wares belonging to the Han (206 B.C.—A.D. 220), T'ang (A.D. 618-906), and intervening dynasties. From the earliest of these periods the Chinese traded in many Western lands and even contemplated establishing an Embassy at Rome where they carried on a thriving trade in silk. In Korea, India, Persia, Egypt, and as far south as Zanzibar, evidences of the old Chinese potter have been unearthed, and there is little doubt that he owed to the Egyptian the introduction of glaze, which had been employed by the potter in that country from times immemorial and which would seem to have been first used on Chinese pottery during this dynasty. Some few earlier specimens in our National Collections are unglazed and have a rough unfinished appearance.

Han pottery has generally a red body varying from a dark to a brick red and a pale buff and is so hard that it can hardly be scratched with a file. It is generally covered with a camellia leaf green glaze which has become beautifully iridescent with a silvery sheen, produced by the action of the earth in which it has lain for so many centuries. Sometimes it is coated with a brownish yellow and a dark brown, mottled or splashed; at times there are indications of a white slip, which was used to emphasise ornament or detail. On some unglazed specimens we find traces of black or red



Model of a Well Head, Han mortuary object.
Victoria and Albert Museum.



Mortuary Object representing Mount P'ng-lai, one of the sea-girt "Isles of the Blest," called *Po shan lu*.
Han, 206 B.C. to A.D. 220.
Victoria and Albert Museum.

pigment used as decoration. As a rule, however, ornament took the form of moulded applied low reliefs, and sometimes, though rarely, incised decoration may be met with. The reliefs, which were formed by stamps and dies, frequently consisted of strips of paste moulded before they were applied to the piece. These form a very interesting study, consisting as they do of mythological subjects and figures mounted on horses or dragons, with drawn bows in their hands, pursuing tigers, boars, monkeys or birds. The conventional tiger-head mask, with ring attached, may frequently be found on vases and suggests that they were copies of more ancient bronze.

In no country has religion exercised so potent an influence on art as in China. At the commencement of the Han dynasty Confucianism and Taoism were the two schools of religious thought. The first of these, from its cold, philosophical outlook, exercised far less influence than Taoism, with its appeal to nature, its worship of longevity and its search after immortality—so productive of legend, of sages, demons, dragons, gods, goddesses, fairies and other delightful myths, all of which were portrayed in the arts of these wonderful people.

It would seem that during this dynasty pottery was for the first time used as a means of expressing the artistic feelings of the potter, and the possibility of employing his wares for this purpose was then first realised. So it has come about that collectors of Chinese pottery and porcelain may read upon their treasures fairy tales beautiful in conception and at times pervaded with high idealism.

Green glazed pottery similar to that of the Han dynasty would seem to have been made also during the T'ang dynasty, but we have little written evidence or information about the

wares of this period, though Chinese writers speak of two kinds, Hsing and Yueh, the first being likened to "silver and snow" and the second to "jade and ice," the Yueh being green and the Hsing white.

Another green ware is described as "imitation jade"; a rather dirty yellow and a white ware are also mentioned.

In the British Museum are two fine red bowls and a black glazed jar, found in a tomb with a T'ang mirror. The porcelainous body was generally covered with a green or with a brownish yellow glaze with large patches of green. On some pieces the glaze is a mottled black in conjunction with a yellow shade of brown. Many pieces are only partially glazed, an outstanding feature being the large, bold patches of contrasting colour, which have been laid on as ornament.

Perhaps the chief interest in these old pieces of pottery lies in the fact that they are specimens of the real things which surrounded their owners in life, or models of those things brought from the tombs of the dead and designed long ages ago to allow the spirit to pursue the habits of his lifetime. In still more remote times the human and animal belongings of a man had perforce to die and be buried with him. To-day his spirit wants are supplied by paper models which reach him by means of the smoke from the fire in which they are burned. In Han times models of male and female retainers (the dress of the latter bearing striking resemblance to that worn in our own country during the fourteenth century), the horse, dog, camel, cattle, sheep and poultry; his shrine, house, farmyard, threshing-floor, rice pounder, granary, tower, pig-sties and draw wells were copied in clay and were buried with the owner. Nor was this all. Sacrificial vases, incense burners and beautiful wine vessels have been found in the tombs by the side of miniature cooking stoves with shovels, tongs and cooking utensils attached, also ladles and



Top Right: Figure of a Horse with trappings in buff earthenware unglazed and painted red and black. T'ang dynasty, A.D. 618-906. Victoria and Albert Museum.



Dromedary in buff-coloured earthenware with pale yellow glaze. T'ang dynasty, A.D. 618-906.



Model of a Watch Tower. Han dynasty, 206 B.C. to A.D. 220. Victoria and Albert Museum.

COLLECTORS' PROBLEMS

wine and pickle jars. A pathetic interest attaches to the figure of a child in a miniature "high chair" with stick across the front, the whole standing about one inch in height, and a rattle composed of unglazed cockle-shells, which when shaken gave out musical notes.

Mortuary objects of considerable interest may be seen in our illustrations. The "Hill Censer," the perforated cover to which is said to represent Mount P'ing-lai, one of the Taoist sea-girt "Isles of the Blest," is called by the Chinese *Po shan lu*. Writing in the twelfth century, Lung-ta-Zuan says that it was originally a vessel made for Han palaces "whence it came"; also that "when the heir-apparent is in mourning he has a *pochan lu* of bronze, when he marries he has one of plated silver."

A curious figure found amongst these mortuary objects is one half-human, which may have represented the Guardian Spirit of the dead. It is of terra-cotta, squatting on its haunches, a horn projects from the crown of the head, the large wing-like ears are outstretched and it has a human face and cloven hoofs.

From an artistic point of view these objects are extremely interesting as exhibiting an aptitude in modelling and the wonderful idealism which the potter brought to his work whereby he imparted beauty to the commonest articles of everyday use. There is a force and movement in his modelling of the human and animal figure, the fierceness portrayed by his warriors, the proud tilt of the head of the camel and the sense of strength and movement in his horses, cause one to marvel at his skill.

The same skill is exhibited in the moulded ornaments which decorate his vases. There is swift movement in the forms of hunted and hunting animals and men, and the shapes of these large pieces are, if not graceful, distinctly dignified. Add all this to the mellowing hand of age, which has invested these things with an iridescent and silver glory, and we shall realise that the handiwork of the potter of over two thousand years ago is to-day of very real artistic value and should certainly not be without interest both to the collector and to those in search of inspiration for the making of beautiful pottery to-day.

COLLECTORS' PROBLEMS

Enquiries must contain the fullest information and be accompanied, when possible, by a drawing or photograph.

BOW, WORCESTER, BRISTOL OR CHELSEA?

Dear Sir,

I would like to thank Mr. T. Leonard Crow for his information about the lamprey handle on my Liverpool sauce-boat, which emphasises my view that it is not intended for a snake.

As to the two Bow sauce-boats, one of which is marked with a very small arrow in reddish-brown, I hope Mr. Crow will agree that it is impossible to generalise about the colour of the early Bow paste; according to W. B. Honey, a greenish-toned material is characteristic of much of the early useful ware; and other writers say that a faint tinge of pale green in the white is also noticeable.

I have the opinion formed during some 30 years of collecting that the glaze in Worcester is more controlled than in my sauce-boats, which are thick in glaze, especially under the foot rim, where one might expect a certain shortage or shrinkage, and there are more black specks in the glaze under the foot rim, and on other parts, than I should expect to find in Worcester, and if weight is a criterion the sauce-boats, I feel, are not from the Worcester factory.

The colour of a flower in the bottom is sealing-wax red, one line running each side of one boat, is a pinky mauve, and there are six wavy lines in the emerald green, which is characteristic of Bow. The flowers are outlined in brownish-black. The body by transmitted light (where not too opaque) shows the tears one looks for in Bow.

In H. Williams Lewen's book reference is made to a sauce-boat in the V. & A. Museum, then in Room 140, Case 5, No. 324453, marked with an arrow in brown, and of the same dimensions in every detail and labelled "Bow."

I know of exactly similar sauce-boats which were called "Bristol" and another which was thought to be "Chelsea." I stick to Bow. I agree, of course, that marks are not conclusive evidence, but I find them of use for final decisions applied with my own methods of establishing identities (see APOLLO of February, 1949) and I cannot quarrel with the view that more information than that afforded by a photograph is required to form an opinion.

The Editor,
APOLLO.

Yours truly,
J. T. MALTHOUSE.

PORCELAIN PARROT, TEA CADDY, PLATE AND A VASE

G.H.T.G. (Moffat). All the marks given in your letter are very difficult to decipher.

(1) From the description of the colouring, etc., of the porcelain parrot, it would appear to be a late XIXth century product of the Dresden factory. The mark is not a factory mark—that is unless the mark is really a badly-drawn cross-swords mark. Birds were a famous product of the earlier days of the factory at Meissen under the great Kaendler, and continued to be made until modern times.

(2) This mark is again difficult to place, but may be meant for the script W mark of the Wall period (1751-83) of the Worcester factory in England. The lid, however, is most unusual and is Chinese rather than English in shape. It may be that the lid has been fitted to this vase, or that both lid and vase are Chinese "blue and white" of the late XVIIth or early XVIIIth century, or even later. Without seeing the specimen, it is impossible to say if it is hard or soft paste—and of course the Chinese design counts for little in this opinion, as such a large proportion of English "blue and white" was decorated in Chinese style.

(3) This seal mark would appear to be that of the Emperor Tao Kuang (1822-1851) of the Ch'ing dynasty. But the mark is not accurately drawn, and as seal marks are so compact it is difficult to be positive. However, in this case, the description of the decoration is typical of this period, and confirms the date given above.

(4) We would not venture to say what period this vase is just from the mark, which is badly written and undecipherable. It is a Chinese six-character reign mark (or perhaps even a cyclical date), but it would only be misleading to guess the period of this piece from a bad mark and without seeing the specimen.

CH'EN LUNG VASES WITH THE HAMILTON COAT OF ARMS

R.R. (Halifax). From the photograph, these vases would appear to be Chinese porcelain of the Ch'ien Lung period (1736-1795); the palette is that of the "famille-rose," characteristic of this period. They may have been part of a "garniture de cheminée"—a well-known export type.

The mark is unknown, but often "export" pieces bear "hall" or traders' marks—the porcelain dealer who placed the order with a potter sometimes had his "hall mark" on the pieces as a form of advertisement.

The coat of arms. The supporters, arms and motto are all correct and are those of Hamilton. The crest is incomplete, the artist having left out "an oak tree fructed and penetrated transversely by a frame saw all proper" issuing from the ducal coronet—perhaps from artistic reasons! Tudor-Craig in *Armorial porcelain of the XVIIIth Century* illustrates some pieces of a faience service with the same arms; he states that these were made for a Charles Hamilton, from whom they passed to his eldest brother, Sir William Hamilton, who was Ambassador at Naples, husband of the Emma Hamilton. The Dictionary of National Biography gives a Charles Hamilton, who was an orientalist and in military service in the East India Company. If he and the Charles Hamilton noted by Sir Algernon Tudor-Craig are the same person, his position in the East India Company offers a good explanation for his having obtained these vases easily, as the East India Company played a large part in the trade of Chinese tea and porcelain.

PORCELAIN INK-STAND

B.S.S. (Swansea). The fleur-de-lys mark on porcelain belongs to the Factory of Capo-di-Monte, but this is most unlike any productions of that factory.

On the other hand, the mark on pottery belongs to the factory of Marseilles. The shape, decoration and especially the feet are typical pottery or faience ones. Without seeing the article, it is impossible to be definite, but should say that this is a French pottery inkstand, probably very highly glazed. Such productions were made until modern times, so here again it is difficult to give a date to the specimen.

DRESDEN PARROT

G.H.T. (Moffat). (a) We should say that the parrot is most unlikely to be Chelsea, if it were it would almost certainly bear a gold anchor mark and not workman's marks. Many of the Chelsea birds were copied from Dresden and we surmise that this is an original Dresden production.

(b) From the description of the glaze and base of the small vase we should say that this is Chinese porcelain.

Ultra-Violet Reaction of Porcelain

I HAVE read Dr. MacKenna's article in *APOLLO* for October with considerable interest. For nearly eighteen months I have been working (in company with friends who have similar tastes) on the same problem, and I feel that his view is somewhat more pessimistic than observations warrant, although, at this stage, it would be unwise to say much more.

I could not hope to improve upon his extremely lucid exposition of the reasons for the observed phenomena, but I should like to expand upon one or two points.

In the first place, many of my readers, and particularly those who delighted in the works of Sir James Jeans and Professor A. S. Eddington in the 1930's, will be acquainted with the modern theory of atomic structure. This pictures the atom as a small solar system; the nucleus providing the sun, with electrons circling around the nucleus in orbits somewhat in the same way as planets move in their annual journey about that luminary. Ultra-violet radiation strikes these electrons, causing them to jump to orbits of higher energy further away from the nucleus. The rays themselves are invisible to the human eye, but the electrons upon which they fall, when they change their orbits, emit light of a somewhat longer wave-length which can be seen. This appears to the observer as fluorescence. The activators, that is the substances causing this effect, are minute particles of such metals as copper, manganese, and so forth, best described as trace-elements.

Ultra-violet radiation is, for convenience, divided (as Dr. MacKenna points out) into short-wave ultra-violet radiation with wavelengths of from 100 to 3,000 Angstrom units, and long-wave ultra-violet radiation (from 3,000 to 4,000 Angstrom units). Wavelengths between 4,000 and 7,000 Angstrom units belong to the visible spectrum which ranges from visible violet, through blue, green, yellow, and orange, to red.

It is an observed fact in other fields that some substances are excited into fluorescence by short waves, some by long waves, and some by both, and in many cases the colour emitted during the period of fluorescence varies with the wave-length of the exciting ultra-violet radiation. Therefore, if investigations are to proceed on a scientific basis, the filters, whether they be Woods screens or Corning silica-glass filters, should be of a reasonably exact specification. Mr. Lewis was, in fact, good enough to demonstrate his lamp for me some time ago, but could not then give me any precise details of the filters he was using. Apart from the fact that they were of silica glass—a kind of artificial quartz which passes a very high percentage of ultra-violet radiation—I could not find out much about them. It was clear, however, that the results to be expected should be (and were) quite different from those obtained by using a Woods screen.

From this it will be seen that specimens showing no more than a violet reflection from such rays of the visible spectrum as filter through the Woods screen might very easily show a true fluorescence if examined by rays of a different wave-length, and, in fact, I suspect that this happens more often than not.

Dr. MacKenna mentions in passing that the fluorescence of marble differs somewhat between an old surface and one which has recently been worked. Incidentally, I have had this experience, but I presume he refers to the admirable study of this subject by James J. Rorimer, Curator of the Mediaeval Art Department, Metropolitan Museum, New York. I cannot see, however, that this has any bearing on the observed effects in porcelain. Mr. Rorimer discussed the difference between the fluorescence of the untouched and weathered surface of XIIIth century French sculpture and those surfaces which had recently been disturbed by the chisel of the faker and the restorer. Chiselling and abrasive rubbing are violent disturbances of the texture of the surface, and it is only to be expected that some difference would result. I cannot see that this is in any way analogous to the worn glaze of Mr. Knouff's bowl, and I would ask whether Mr. Knouff is entirely satisfied that the bowl was made at Bow. Is it phosphatic, for instance? If it is contended that it was made to Heylyn and Frye's first patent (and I should not consider it fair to adduce such problematical pieces as evidence) then a different fluorescence would be entirely likely. I should like to leave this point with the observation that since reading what Mr. Knouff has to say I have examined several Bow pieces of the period 1750-53 on which the glaze was considerably worn without being able to share his experience. I should like to make it quite clear, however, that I am not calling his result into question, because his lamp may be different from mine.

Before leaving this aspect of the subject I should like to remind Dr. MacKenna that he does not distinguish between the peach

fluorescence of the comparatively low-temperature artificial porcelain glazes, and feldspathically glazed porcelains which show the same effect. To my mind it suggests that the glaze hasn't a great deal to do with it, but that the body is primarily responsible, although the glaze may modify the fluorescence in some cases.

Also, it is necessary to draw a clear distinction between a peach fluorescence and a somewhat similar colour, due to food-juices and greasy smoke having "soaked" through a crazed glaze into a porous body beneath. Bow porcelain often suffered in this way, and I have particularly in mind an early Bow sauceboat which I examined recently. This had obviously been put into an oven, and shows a mustard colour under ultra-violet radiation over much of its surface. This might be the explanation of Mr. Knouff's bowl, although I assume that this point has already been considered.

At the moment I would place small reliance upon ultra-violet radiation as a means for differential diagnosis, but I cannot agree that age has much to do with the observed differences in fluorescence. The fact remains that, taking results over a largish number of pieces of Chelsea porcelain of the raised and red-anchor period, those which can be assigned a date of 1754 and after are usually violet, and earlier specimens (between 1750 and 1754) peach, or peach with traces of violet. I do not propose in so small a space to attempt to deal with the very puzzling triangle wares.

Why this abrupt change? Because, in spite of a few pieces which are atypical, it is abrupt. Presumably Dr. MacKenna would not suggest that, as an example, the *Roman Charity*, which shows violet, would show peach with a violet overcast in 1955 and peach in 1960, yet it seems to me that this is where the supposition that age is a causative factor is leading us.

Recently I had under observation two undoubted Chelsea prunus pattern cups (similar to Mr. Kaufman's) with glaze in superb condition, and these, both inside and outside, showed a pure peach without trace of violet. A friend who has done much to provide me with information on some of the rarer pieces assures me that an interior broken surface of a raised-anchor period figure (say 1751) showed peach unmixed with violet. That is, the interior fluoresced with the same colour as the glazed surface.

A point worth bearing in mind is that I have not yet found a specimen with "moons" to show an unbroken violet fluorescence, and those showing violet fluorescence are either weakly or strongly phosphatic. Major Tapp pointed out some years ago that bone-ash appeared to have been included in Chelsea porcelain at an earlier date than 1758-9, an observation with which I am thoroughly in agreement after testing a goodly number of specimens. I do not want the reader to gather from this that I am suggesting that bone-ash is the cause of a violet fluorescence, or that "moons" (which seem to be no more than air-bubbles in the body) cause the peach effect. I merely wish to stress that, in my opinion, the Chelsea factory changed the ingredients of its body in this direction much earlier than is generally supposed, and it is this changed body which fluoresces violet.

On the question of wear of the glaze being a factor in the production of a peach fluorescence, it did occur to me, upon reading Dr. MacKenna's article again, that many of his comments refer to domestic wares likely to have been used. The glaze of the figure is not subject to the same amount of wear and tear as the utilitarian article. Yet the results are the same.

I do not wish to tabulate figures at length. I hope that others will be tempted to enter the controversy, and I would not willingly steal any of their ammunition. Suffice to say that, of something like twenty-five raised and red-anchor figures examined, the fluorescence proved to be entirely consistent with the date already assigned to them by other means, if we assume that a peach fluorescence is commonly seen on pre-1754 specimens. In other words, raised-anchor and obviously early red-anchor figures gave a peach fluorescence or peach with a violet overcast, figures which one could normally regard as having been made in 1754 and 1755 (remembering that 1754 manufacture was sold in 1755) gave a violet fluorescence.

One is always in the position of making generalizations from pieces one knows. This is inevitable because of the high cost of research material, but I would say that this experience goes far to discount wear-and-tear as a factor in the production of the observed effects.

It is tempting to expand and to take in other factories, but I feel that it is too early to say much on this subject. I should like to point out, however, that Longton Hall porcelains by ultra-violet radiation fall into two major categories and one subsidiary group. For example, *Britannia* and the *Goatherd* both show a mustard-coloured fluorescence, but the *Musicians* and the *Lovers* (among others) show a fairly distinctive violet, quite different from that of

ULTRA-VIOLET REACTION OF PORCELAIN

accepted pre-1760 Derby figures. Other highly characteristic pieces show a pinkish-violet, but it is noteworthy that, up to the present, these have all been pieces of domestic utility, and the group includes a pair of plates decorated with the strawberry motif.

To turn briefly to another field, Chinese porcelain of the reign of K'ang Hsi shows a somewhat different effect from the later Ming porcelains, and it would be interesting to know whether any collectors of Chinese porcelain have made observations with ultra-violet radiation. A. L. Hetherington (Chinese Ceramic Glazes) refers to experiments with X-rays (radiation of less than 100 Angstrom units) carried out some years ago at the National Physical Laboratory on (I believe) celadons. The conclusion then reached, if my memory serves me aright, is that X-rays could be of some assistance in determining where the materials came from of which a particular specimen was made, but could not help to determine age.

In my opinion, in the field of ultra-violet radiation, we shall come, eventually, to much the same conclusion. I feel sure that the materials, and the trace-elements contained therein as impurities, are mainly responsible for the observed effects.

We cannot expect an instrument such as the ultra-violet lamp to tell us without doubt which factory made a particular specimen, and at what date, but it would be a useful step forward if we could be assured that it would tell us something about the materials used. The greatest mistake is to assume that the lamp, in the hands of someone otherwise unskilled in the attribution of porcelains, would enable them to pronounce upon date and provenance. At best it would be an aid to attribution, not a method of judgment. It would equally be a mistake to assume that we are at present in possession of sufficient knowledge about it, and the way it works, to dismiss it altogether.

In the meantime, it would be extremely valuable if collectors, dealers, and (if possible) museums, could get together and pool their knowledge on this subject. A much larger tabulation of results with standard equipment is necessary before anything of enduring value is likely to emerge.

As Dr. MacKenna so truly says, it is difficult to evaluate progress in this field without some knowledge of the principles involved. I suggest, therefore, that a useful and comprehensive work for anyone interested is *Fluorescence Analysis in Ultra-violet Light*, by J. A. Radley and Julius Grant, published in 1939, and, for American readers, *Fluorescent Light and its Applications*, by H. C. Dake and Jack de Ment. The latter is published by the Chemical Publishing Company of Brooklyn; I am afraid I have forgotten the English publisher of the book first mentioned. Neither of these demand a specialised knowledge of physics, and can easily be understood by the layman who is prepared to take a little trouble.

Finally, the Children's Section of the Science Museum at South Kensington has an admirably arranged little exhibition of fluorescent minerals, replete with push buttons for operating the lamps. One feels a little self-conscious at joining a queue of schoolboys to push the buttons, but it is well worthwhile, and makes an instructive half-hour.

Whatever the outcome of this controversy, I feel we ought to be grateful to Dr. MacKenna for again raising the question. It is to be hoped that he may start an open discussion from which something of value will emerge.

GEORGE SAVAGE

COVER PLATE

Francoise de Troy (1679-1752) was outstandingly the competent professional artist, pleasing his great patrons with large decorations obviously dictated to him. All too often they leave us unmoved save by admiration for the technical prowess when he depicts the modes and manners—sometimes ill manners—of the grand folk of France at the beginning of the XVIIIth century. The famous "Dejeuner d'huitres," now at Chantilly, but originally designed with other feasting subjects for Louis XVth at the Palace of Versailles, or the "Hunt Breakfast" in the Wallace Collection, is typically de Troy in this vein.

Happily, de Troy, as our cover plate shows, was able towards the end of his life to please himself and return to the grand manner and sublimer themes. For although this fine "Feast in the House of Simon" is signed and dated 1743, it was sold with a companion picture, "The Woman taken in Adultery" (also on show at Leger Gallery) from the artist's studio at the time of his death in 1752.

These paintings have a sublimity which places them far above the dictates of fashionable society.

When he died in Rome, de Troy had held the coveted post of Director of the Academy there for fourteen years: the culmination of a series of honours and appointments which included membership of the Academy when he was only 28, a professorship a few years later, the office of secretary to the king, and the title of Prince of the Academy of St. Luke. Son and grandson of painters, his whole life was professionally devoted to his art. Although he failed to gain the Prix de Rome his father sent him to Italy where powerful friends secured him a pension from the king. He returned to France in 1706, and there for thirty years or more he enjoyed the highest patronage. When he finally went back to Rome in 1738 it was as Director of the French Academy.

"The Feast in the House of Simon," which has come with the companion picture from Lady Ashburton's Collection, is de Troy at his pleasing best. Drawing and colour and composition have a Venetian richness. There is, too, a human appeal which shows that Francoise de Troy was something much more than an able decorator willing to comply with the wishes of his patrons.

APOLLO ANNUAL, 1951

The attention of readers is drawn to the *Apollo Annual*, 1951, which will be on sale early in December at a cost of only 10/- . All direct subscribers have already been advised and the majority have already ordered their copy. Those direct subscribers who would like a copy but have not yet ordered it are asked to do so as soon as possible.

For their convenience and also for the convenience of all other readers an order form has been enclosed with this issue; this should be posted to the Publishing Office at 10 Vigo Street, Regent Street, London, W.1, with a remittance of 10/- (U.S.A. \$1.50).

The contents include four colour plates and the following articles:—

PAINTING

- "A Sonnet on the 'Breviaire de Belleville'," by Horace Shipp.
- "Raoul Millais," by Guy Paget.
- "Dutch Historical Painting," by Dr. L. J. F. Wijsenbeek.
- "In and about the Tavern," by F. M. Godfrey.

With an Introduction by Oliver Warner.

CERAMICS

- "Whielden the Versatile Potter," by A. T. Morley Hewitt.
- "A Pair of Vases of the Post-Napoleonic Period and the Working of the Sevres Factory," by R. J. Charleston.
- "Porcelain Figures of the China Factory at Stratford-le-Bow," by E. J. Marshall.

- "An Introduction to Chantilly Porcelain," by W. J. Sainsbury.

With an Introduction by Arthur Lane.

FURNITURE

- "The Furniture of the Great Exhibition of 1851," by Duncan Guthrie.
- "English Painted Furniture," by John Fowler.

GLASS

- "English Table and Ornamental Glass," by E. M. Elville.

In addition there is an illustrated section giving examples of choice specimens on view at some of the more important Galleries in this country.

BOOKS RECEIVED

- THE GOTHIC WORLD. By JOHN HARVEY. Batsford. 30s. net.
- ENGLISH INTERIOR DECORATION, 1500-1830. By MARGARET JOURDAIN. Batsford. £3 3s. net.
- ALFRED STEVENS. By KENNETH ROMNEY TOWNDROW. Longmans. 30s. net.
- OLD SILVER. By EDWARD WENHAM. Bell. 21s. net.

SALE ROOM NOTES & PRICES

BY BRICOLEUR

SILVER. Christie's sale of 4th October included some important collectors' pieces. In addition to the excellent prices obtained for these special pieces, the general high level was maintained. A George II two-handled cup, Fig. 1(a), made by James Kirkup, of Newcastle, in 1728, was sold for £1,150. This interesting cup, the weight of which was 11 oz. 4 dwt., was given by the Corporation of Newcastle-upon-Tyne in 1730 as the prize for a horse-race. The value of the cup at the time of its presentation is mentioned in a description of it in the *Newcastle Courant* for April 18th, 1730, as fifty guineas. The George III small tumbler cup illustrated in Fig. 1(b) had the maker's mark I.S., mullet above and cinquefoil below, 1765. This mark is unrecorded by Jackson, although a tankard of the same year by the same maker was in the Leopold Hirsch collection. The cup was presented to the City of Chester by Lord Grosvenor in 1766, and was engraved with the Grosvenor arms; £720 was paid for it, the weight being 10 oz. 4 dwt.

Another important cup was one by Ker and Dempster, of Edinburgh, made about 1755. This was engraved with the Royal Arms and the Arms of Edinburgh, and had double-scroll handles, circular foot, a cover with a cone finial, and weighed 21 oz. 3 dwt.; £1,000 was the sum paid for this, and £1,350 for the Earl of Lonsdale's Ascot Gold Cup of 1887. The weight was 106 oz. 3 dwt.

The price paid for a Queen Anne plain oblong salver, with up-curved border and rounded corners, by Seth Lofthouse, 1713, was an indication of the popularity and demand for plain early XVIIIth century pieces. The weight was 62 oz. 3 dwt., and the price £400. A set of four George I table candlesticks, on octagonal bases and with engraved coats-of-arms in baroque cartouches, 7½ in. high, by Matthew Cooper, 1722 (with Victorian nozzles), gross weight 79 oz. 17 dwt., £440. A set of four Queen Anne candlesticks, with gadrooned feet and the bodies chased with spiral fluted panels, by Thomas Folkingham, 1708, gross weight 66 oz. 5 dwt., £500. A Queen Anne plain circular deep dish, 17½ in. diam., by Alice Sheene, 1713, 65 oz. 2 dwt., made £240; and another of similar form by Seth Lofthouse, 1714, 79 oz. 3 dwt., £210. Another piece by Alice Sheene was a circular Monteith, 11 in. diam. and weighing 50 oz. 4 dwt. This had been made in 1708 and made £100. A pair of Charles II table candlesticks, 5½ in. high, maker's mark I.L., a coronet above, 1683, gross weight 30 oz. 7 dwts., £360. Two George III plain circular punch bowls made £300 and £290 respectively. One was by Fuller White, 1761, 78 oz. 7 dwt., and the other by John Kentember, 1767, 81 oz. 11 dwt. A later bowl of 1779, probably by William Cox, 77 oz. 12 dwt., brought £180. An early Georgian large plain cylindrical coffee pot, with a moulded base and carved octagonal spout, by Humphrey Payne, 1729, gross weight 30 oz. 19 dwt., £160; and a pear-shaped hot-milk jug and cover, by the same maker, 1729, gross weight 11 oz. 1 dwt., £360.

Prices for table silver were as follows: Ten George I three-pronged dessert forks and eleven rat-tailed spoons, 1726, 21 oz. 10 dwt., £340. A rare Charles II silver-gilt three-pronged fork, 1682, with an unrecorded maker's mark, £110. Twelve Queen Anne three-pronged table forks, 1703, 26 oz. 8 dwt., £78. Seven George I rat-tailed dessert spoons, 1716 and 1718, 6 oz. 16 dwt., £85. A fiddle-pattern table service made between 1825 and 1847, 303 oz. 13 dwt., made £80.

At Phillips, Son and Neale a tea and coffee service with half-fluted decoration, 119 oz. gross, with a tea-tray to match of 126 oz., made £160. A large shell pattern table service, of approximately 378 oz. brought £175, and a Georgian condiment set of four pierced salts, mustard pots and pepperettes, £62. At Rogers, Chapman and Thomas a George III salver, maker's mark E.C., 1769, 40 oz. 10 dwt., brought £35.



Fig. 1 (a) The George II silver cup, 1728, for which £1,150 were paid at Christie's. (b) The George III tumbler cup, 3½ in. high, which made £720 at Christie's.

At Knight, Frank and Rutley's a coffee pot, 35 oz., London, 1758, made £26; an engraved oval tea-caddy, 11 oz. 14 dwt., London, 1781, £9; a set of four boat-shaped salts, with spoons, 11 oz. 6 dwt., London, 1790, the same price. A pair of Sheffield three-light candelabra, on turned tapering columns, 23 in. high, £14 10s. At a country sale held by the same auctioneers at Grayswood Hill, Haslemere, £32 was paid for a diminutive taper-stick by Edward Barnet, 1713, weighing only 1½ oz., and £120 for a pair of candlesticks by Lewis Mettayer. At Anderson and Garland's saleroom in Newcastle-upon-Tyne, a 12 in. salver with four scroll feet, 26 oz. 15 dwt., London, 1741, made £30; and a 9 in. fluted coffee pot, engraved with a crest, 29 oz., London, 1823, £11. In a country sale held by the same auctioneers at Doxford Hall, a silver salver, 45 oz. 10 dwt., Sheffield, 1898, made £21; and another, weighing 26 oz., same date, £16. A pair of modern sauce boats, 7 oz. 10 dwt., brought £12 10s. At Phillips, Son and Neale's London rooms a Victorian silver-gilt richly-chased centrepiece, 24 in. high, and with an approximate weight of 380 oz., made £110. At Robinson and Foster's a Victorian octagonal tea-tray, 167 oz., made £56, and some pieces of old Sheffield plate sold well. An epergne with four branches, £30; another with a chased border and claw feet, £30; and a pair of three-light candelabra, on circular bases, 20 in. high, £32.

FURNITURE. The writing table which we illustrate in Fig. 2 was sold in Christie's sale of October 5th, for 1,350 gns. This mid-XVIIIth century mahogany table had the advantage, to the eyes of collectors, of being in almost untouched condition. It had once belonged to "Single Speech Hamilton," an M.P. for 42 years, who died in 1796. Amongst good pieces in this important sale was a pair of XVIIIth century mahogany-frame wing chairs, with contemporary needlework covers. These were designed with formal flowering stems and cornucopia on a yellow ground, and brought no less than 400 gns. A set of eight good Chippendale mahogany dining chairs, with waved ladder-backs and the cabriole legs with French scroll feet, £700. These also had contemporary needlework seats. A Chippendale mahogany serpentine-fronted chest of three drawers, with canted and fluted corners, 54 in. wide, made 320 gns., and a Chippendale mahogany bureau with sloping front, and two short and three long drawers under, 195 gns. This piece had a feature which, although often found in reproductions, is rare in original pieces: short cabriole legs with claw-and-ball feet. In this case the claws were carved with fur. A Queen Anne walnut cabinet, with bevelled glass panels in the doors of the upper part, and the lower part with drawers, 47 in. wide, made 200 gns., and a George I walnut bureau-cabinet, with panelled doors and drawers, only 38 in. wide, 80 gns. A set of six Hepplewhite mahogany armchairs, with moulded borders and fluted uprights, and with shield-shaped backs, made 580 gns.

Reports from both London and country auction sales show that there are no signs of a decline in the value of furniture. Not only are authentic pieces as much in demand as ever, there is an increasing demand for those reproductions, usually in Chippendale and Sheraton styles, which were made during the last two decades of the XIXth century, and during Edwardian times. The manufacture of these pieces coincided with, and was derived from, the then new cult of collecting "antique" furniture. The standard of cabinet-making was still high, and faithful copies of the originals were made; in fact, in some instances the late XIXth-century copies are of higher quality than the originals. It is, of course, in their colour and polish that they stand no comparison with the earlier pieces, and therefore have no interest to collectors of fine furniture. Nevertheless, for those who have not so high a standard, these excellently made "Sheraton," "Hepplewhite" and "Chippendale" pieces are desirable; their present value is naturally much increased by the melancholy fact that a return to the cabinet-making standards of even forty years ago seems, to state it mildly, unlikely to occur in the near future.

At a country sale held by Sotheby's at Fanham Hall, Hertfordshire—the first country sale to be held by this firm for some ten years—a Chippendale suite of four mahogany chairs and a settee, with elaborately pierced and carved splats, made £160. A set of six Regency black japanned chairs, with caned seats and loose squabs, £40, and another set of six, including two armchairs and a settee, with painted decoration, £44. A set of Georgian mahogany and parcel-gilt chairs, comprising six single and two armchairs, made £75. A George III mahogany bureau, with a fall-front, only 2 ft. 4 in. wide, made £38; and a pair of Hepplewhite half-circular side tables, with inlaid tops, 4 ft. 6 in. wide, £70. A pair of "dummy-board" figures, one painted as a boy and one as a girl, and another of a servant-girl, 5 ft. 6 in. high, made £15. What purpose these painted figures served is not clearly understood; they were evidently popular in the earlier part of the XVIIIth century, and may have been used as they usually are now, to stand

Fig. II. A large Chippendale mahogany pedestal writing table for which 1,350 guineas were paid at Christie's.



before fireplaces. It is also said that they were used as practical jokes, being placed in dark corners where their unexpected presence would startle the unwary. There are several good examples in the V. and A. Museum. Another unusual lot was an early XIXth century sleigh, painted and decorated with classical panels and gilt scrolling. This had been converted to more prosaic use as a jardiniere, and brought £18.

At Sotheby's London sale of 13th October a set of seven Georgian mahogany dining chairs, of Chippendale character, made £78; an early Georgian mahogany dressing table, with recessed cupboard and pedestal drawers, 2 ft. 6 in. wide, £65; and a walnut bachelor's chest, of Georgian design, 2 ft. 5 in. £42. The remarkable prices which are being paid for late XVIIIth or early XIXth century chests of drawers, not necessarily serpentine-fronted, is evidenced by a bid of £50 for a bow-fronted example, with tulipwood crossbandings but no brushing-slide. Before the war, about £12-£18 would have been a likely price. Another bowfronted chest of drawers, which had been French polished at some period, made £30.

At Gorrings's auction galleries at Lewes, a Georgian mahogany bookcase made £27, and a mahogany bureau-bookcase, £46. A set of eight Hepplewhite-style mahogany dining chairs brought £52, and a set of five Georgian dining chairs, £43. A set of ten Hepplewhite chairs made £115.

At Rogers, Chapman and Thomas a set of thirteen George III rail-back chairs made £125, a Queen Anne figured walnut upright secretaire, £40, and a Regency rosewood cabinet, with a mirror panel in the upper part, 3 ft. 9 in. wide, £78. Furniture was also selling well at the Newcastle-upon-Tyne auction rooms of Anderson and Garland. A Georgian inlaid mahogany breakfront bookcase, 8 ft. 7 in. long, made £50; a set of six Chippendale style mahogany chairs, £60; and a Sheraton mahogany bowfronted sideboard, 8 ft. wide, £60.

At the late September sale held at the Motcomb Galleries a set of fourteen mahogany dining-room chairs, of Hepplewhite style, made £140, a Georgian mahogany two-pedestal dining table, extending to 8 ft. 6 in., £66, and an early Georgian walnut pedestal kneehole writing table (or dressing table), 2 ft. 6 in. wide, £38.

At Phillips, Son and Neale a set of three mahogany bookcases, the largest 5 ft. 10 in. wide, with glazed lattice doors in the upper parts, made £172, a set of 12 mahogany Trafalgar chairs, two with arms, and all with loose seats covered in black horsehair, £85, and a shaped-front mahogany sideboard, with lion's mask handles, 56 in. wide, £70.

At Knight, Frank and Rutley's a mahogany serpentine sideboard, 6 ft. wide, made £50, and a set of six mahogany chairs, of Hepplewhite design, £65. A pair of Regency dwarf mahogany open bookcases, with brass figurehead terminals and feet, 26 in. wide, made £66, and a set of 7 Regency mahogany dining chairs, with brass inlay and on scimitar legs, £50. In the same rooms a cut-glass chandelier for twelve lights made £130.

Robinson and Foster recently sold an oak four-post bedstead, which had formerly belonged to the 2nd Earl of Rochester, a friend of Charles II. The set of Jacobean embroidered hangings were included with the bed, for which £173 were bid. In the same sale a mahogany and rosewood banded three-pedestal dining table, 46 in. wide, made £60 18s., and a Georgian mahogany and satinwood tallboy, 3 ft. 6 in. wide, £36 15s.

FRENCH FURNITURE. Amongst some pieces included in Christie's sale of October 5th, was a pair of Louis XV parquetry encoignures, by P. A. Foullet, M.E. These had serpentine fronts inlaid with an interlaced trellis and rosette pattern, 32 in. wide, 82 gns. A suite of Louis XVI giltwood furniture, four fauteuils and a settee, upholstered in cream satin, 78 gns. A Louis XVI mahogany bureau-à-cylindre, with ormolu mouldings, 64 in. wide, 28 gns. This type of writing-table very rarely sells well, as it has a restricted market, being no use for office use, as the writer cannot look across the desk at a visitor. An Empire small mahogany commode of four long drawers and with a grey veined marble top, 27½ in. wide, £26 gns. A Louis XVI painted chaise-longue, upholstered in red floral brocade, made 30 gns.

PORCELAIN. The porcelain at Sotheby's country sale realised high prices. A Ch'ien Lung famille-rose part dinner service, decorated in Compagnie des Indes style with bouquets and sprays of European inspiration, 113 pieces, made £360. A Derby and Worcester breakfast service of 83 pieces painted with a Japan pattern in blue and iron-red, printed mark, Derby marks in red, £130; and a Chamberlain's Worcester supper set, decorated with Queen's pattern after a Chinese prototype, printed mark, of only eleven pieces, £52. A Chamberlain's Worcester part tea service of 32 pieces, decorated in brick-red *camaieu* with continuous landscapes, £44. Apple-green table services are always popular, and a Rockingham part tea and coffee service with broad apple-green bands, 48 pieces, made £32. Collectors' pieces included a Lowestoft coffee pot, decorated with vertical scale-blue panels and panels of Chinese *mei jen* figures, 8½ in., £50; a pair of Worcester bough pots painted in lilac *camaieu*, 8½ in., £62; a pair of Worcester ice-pails, in yellow and apricot, 11 in., £56; and a Worcester Wall-period yellow-ground basket, 7½ in., with a pair of Worcester plates, £28. A rare pair of Worcester coloured over transfer cups, after prints by Hancock, Wall period, made £46; and a fine pair of Worcester plates, one with a group of shells and the other with strawberry plants, both signed by Baxter and dated 1809, £62.

A Worcester (Barr, Flight and Barr) dessert service with formal sprays in red, blue and gold, 39 pieces, made 135 gns. At Christie's sale on 5th October and a Spode (Imperial) large dinner service, painted in Oriental style with fruit and flowers and with deep pink borders, comprising some 165 pieces, 105 gns.

PICTURES. In the country sale at Fanham's Hall, conducted by Sotheby's, a seascape by Monamy, "A Calm Sea with Shipping and Frigates," made £210. A George Morland canvas, "Landscape with Gipsies," signed, 19 in. by 25½ in., £300; and a J. A. van Ravesteyn portrait of a young lady, signed with monogram and dated 1631, 27½ in. by 24 in., £105. Another portrait, a half-length of a lady, by the same artist, made £100. An attractive picture by Antoine Pesne, of the four sisters of Frederick the Great with a Negro servant, made £34; the size of this canvas, 73 in. by 79 in., would make it unsaleable for most dealers. A Carle Vanloo portrait of a girl, 26 in. by 21 in., brought £85, and some small pastel portraits, in the manner of Rosalba, 15½ in. by 12 in., made £18, £17, and £21 respectively. A Kate Greenaway drawing of a mother and two children, signed and inscribed *September 1894 Almanack*, 11 in. by 8½ in., £46.

A canvas by H. J. Boddington, 1860, "The Way across the River," made £65 2s. at Robinson and Foster's, and a R. P. Bonington, 1827, "Terrasse à l'Orangerie, Versailles," exhibited at the Paris Bonington Sambon exhibition of 1932, No. 16, £75 12s. The sale of October 5th included an equestrian group by John Ferneley of the two daughters of Gen. Sir Henry Campbell, whose wife was a Lady-in-Waiting to Queen Charlotte. This picture, 50 in. by 40 in., which was signed and dated 1832, made £346 10s. At Phillips, Son and Neale a William Shayer the elder (1788-1879), "Milking Time," made £270, and a conversation piece by Randanini, signed and dated, Rome 1879, £68.

At Rogers, Chapman and Thomas an interior scene by L. Haghe, 1857, brought £125, and a Sidney R. Percy, a landscape with figures and sheep, £83.

CARPETS. The increase in the value of wool is expected to increase the value of carpets and rugs. A pair of Kashan rugs, woven with vases of flowers and stems, 6 ft. 8 in. by 4 ft. 4 in., made 100 gns. at Christie's sale of 5th October. Another pair, a little

smaller and with similar designs, made 72 gns. A Kirman carpet, woven with shaped medallions on a dark blue ground, 21 ft. 8 in. by 8 ft. 1 in., made 95 gns.; another, 13 ft. 8 in. by 9 ft. 11 in., 110 gns.; an Agra carpet, woven with formal plamettes on a red ground, 11 ft. 11 in. by 9 ft., 70 gns.; and a Herez carpet, with a buff ground and a panel and foliate pattern, 14 ft. 1 in. by 11 ft. 9 in., 80 gns.

At Fanham's Hall rugs also brought good prices. A Turkish prayer rug with a blue *mihrab* centre, 5 ft. 8 in. by 3 ft. 8 in., made £52; a Ghiordes prayer rug with a green *mihrab*, and wide varicoloured border, 5 ft. 11 in. by 4 ft. 4 in., £58; and a Tabriz prayer rug with hanging-lamp motif on a red ground with red, ivory and varicoloured borders, 5 ft. 11 in. by 4 ft., £65. A silk Kashan prayer rug with a grey ground and red borders, 5 ft. 8 in. by 4 ft. 2 in., £92. Carpets included a Shiraz, woven with large cones on a rose-red field, 23 ft. 11 in. by 15 ft. 3 in., £115; a Kashan carpet with an arabesque centre in various colours on a buff ground, 11 ft. 9 in. by 8 ft. 10 in., £82; and a large Kirman carpet, with a conventional foliage design on a red ground, 18 ft. 6 in. by 12 ft. 6 in., £370. A large Aubusson carpet with floral scrolling and bouquets on a bluish-green ground, 25 ft. 4 in. by 16 ft. 2 in., made £260; and a smaller example, of brighter colouring, 13 ft. by 10 ft., £75.

At Phillips, Son and Neale a pair of Ispahan rugs, woven with birds and animals on a buff field, 6 ft. 3 in. by 4 ft. 7 in., made £70; a Turkey carpet, with a blue and brown ground, 15 ft. by 12 ft., £80; and a plain modern Wilton carpet, of wine colour, 18 ft. square, £68.

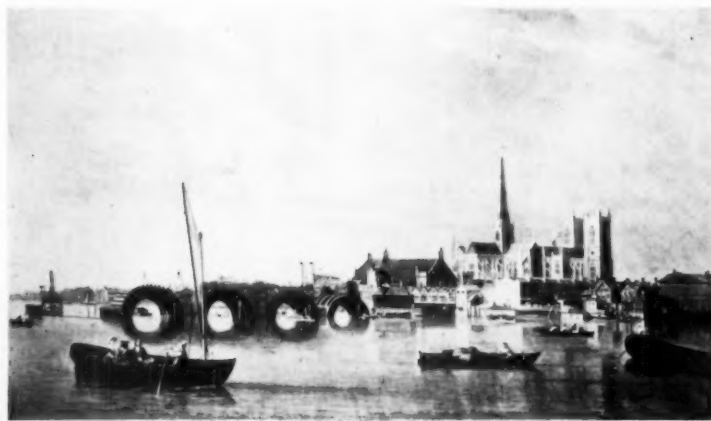
which includes the fine English, Continental and Oriental porcelain, French furniture and Gobelin tapestries for which this private collection has been well-known.



MODERN RENDERINGS OF BUDDHIST PAINTINGS

In both China and Japan the early schools of Buddhist painting (which flourished in China in the T'ang Dynasty, A.D. 618-906, and in Japan under strong Chinese influence in mediaeval times, Xth-XIIth centuries A.D.) bequeathed a style and a stock of subjects which were perpetuated in Buddhist iconography. Paintings of Buddhist scriptural and legendary subjects, of Buddhan Bodhivatsavas and saints, continued to be made to the present day. Many of these later pictures, particularly in Japan where so much of early art is preserved in the temples, are direct copies of old masterpieces; the rest are on the whole perfunctory renderings of the canonical themes.

One of the most popular subjects is the Death of Buddha (Mahāparinirvana).¹ According to the legend Buddha died in 483 B.C. at the age of 80 in a wood near Kusinagara, a village believed to have been situated in what are now the United Provinces of India. He was on a visit to the smith Chunda when his death was caused by an indigestion brought on by eating pork. The



A view of the Thames at Westminster showing Westminster Bridge in course of construction, 1745, by S. Scott. 29 in. x 46 in. Sold by Christie's for £2,047 10s.

At Knight, Frank and Rutley an Amritsar carpet with a dark blue field and a tree design, 14 ft. 9 in. by 12 ft. 2 in., made £125. Robinson and Foster's sold two Persian carpets, one 17 ft. 9 in. by 11 ft. 9 in. for £59 17s., and the other, 16 ft. 6 in. by 10 ft. 6 in. for £81 18s. At Rogers, Chapman and Thomas a finely-woven Persian carpet, with an all-over floral design, 17 ft. 6 in. by 11 ft., made £220.

NATIVE ART. During the July sales of Native Art there was included an Eskimo carved figure, a snow knife, snow goggles, and other pieces, £7; a large wooden food bowl from the Admiralty Islands, £6; and three ancient Peruvian stirrup bottles in the form of a seated man, 5 in. high, £5. With the antiquities was a Roman 1st century A.D. marble head of an emperor, possibly a portrait of the youthful Nero, 12½ in. high, at £52; and another of the IIrd century A.D. of the Emperor Hadrian, 19 in. high, £55. A fine Mycenaean amphora-shaped vase, dating from about 1460 to 1300 B.C., delicately potted and decorated with free-hand drawn spirals between brown and black bands, 13 in. high, brought £320. Ancient Egyptian works of art included a figure of Isis and Horus in pale blue faience of the Saite epoch, 6½ in. high, £145, and a 12th dynasty figure—rare in Egyptian art of the Middle Kingdom—of a hippopotamus in greenish-blue faience, 7½ in. long, £340. A fine Ptolemaic grotesque mask in variegated glass, 1½ in. high, made £62.

FORTHCOMING SALE. Considerable interest is aroused by Christie's announcement that they are to offer the collection of works of art belonging to the Baroness Burton on November 22-24. An excellent illustrated catalogue has been published,

Death Scene shows the body of the Buddha lain on a bed, on the right side with the head to the spectator's left and resting on a pillow, or sometimes a lotus. The bed is placed between trunks of a Sala (teak) or a banyan tree. The Buddha's eyes are closed. He has passed into Nirvana after delivering his last message: "Yes, I tell you, all passes; see to your salvation." From a rift in the clouds above, his mother looks down compassionately on her son's body.

A varying number of mourners are shown grouped round the bier. Disciples are present, such as Ananda, Ajivika the ascetic, and Buddha's favourite, Mahākāśyapa. A number of gods of the Hindu pantheon may be shown in attendance as well as female sylvan deities. Vājrāpani may be seen falling down in grief. The laity is represented by royal princes and by the Malla chieftains of Kusinagara, some of whom are seen throwing flowers over the body, while others make violent demonstrations of grief.

According to a legend current in China and Japan, all the animals assembled also to mourn, with the exception of the cat and the snake. It happened that on that day the Commission for the Calendar was in session, and it decided to punish the cat by excluding it from the zodiacal animals of the Chinese. (But the snake is included in the zodiac, which is probably the explanation of its appearance in the present painting, despite the original legend). According to another story the cat attacked and killed a mouse which had the temerity to drink from the oil of one of the lamps, and incurred its punishment for this infringement of Buddhist ethics.

¹The most famous Japanese version is dated 1086. It is preserved in the Kongobu Temple on Mount Koya.